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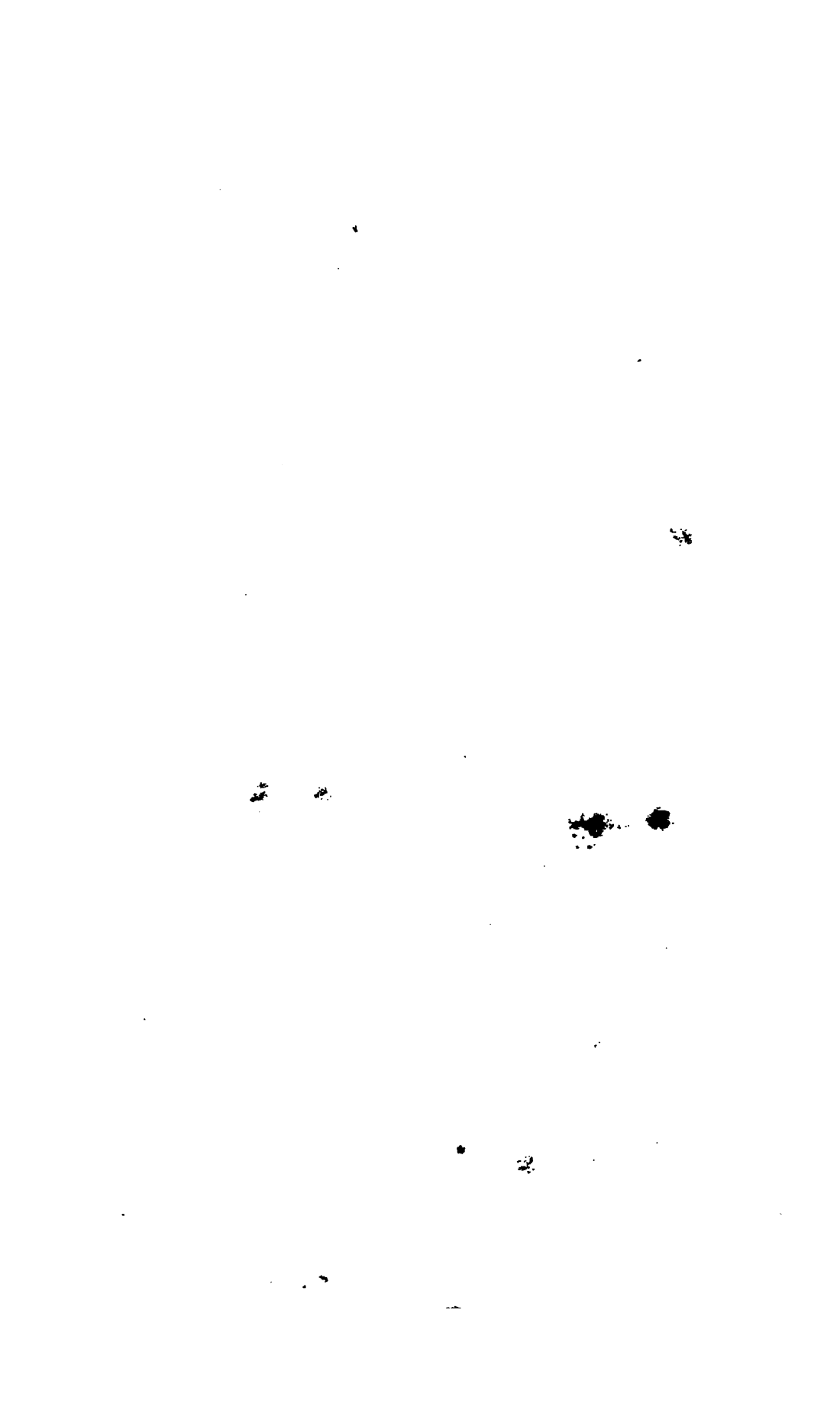


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ILLUSTRATIONS

OF THE TRAGEDIES OF

ÆSCHYLUS AND SOPHOCLES

WITH NOTES

IN GREEK, LATIN, AND ENGLISH POETS.

WITH AN

INTRODUCTORY ESSAY.

BY J. F. BOYES, M.A.

OF SAINT JOHN'S COLLEGE, OXFORD.

AGAMEMNON.

OXFORD,

PRINTED AND PUBLISHED BY J. YINDETT,

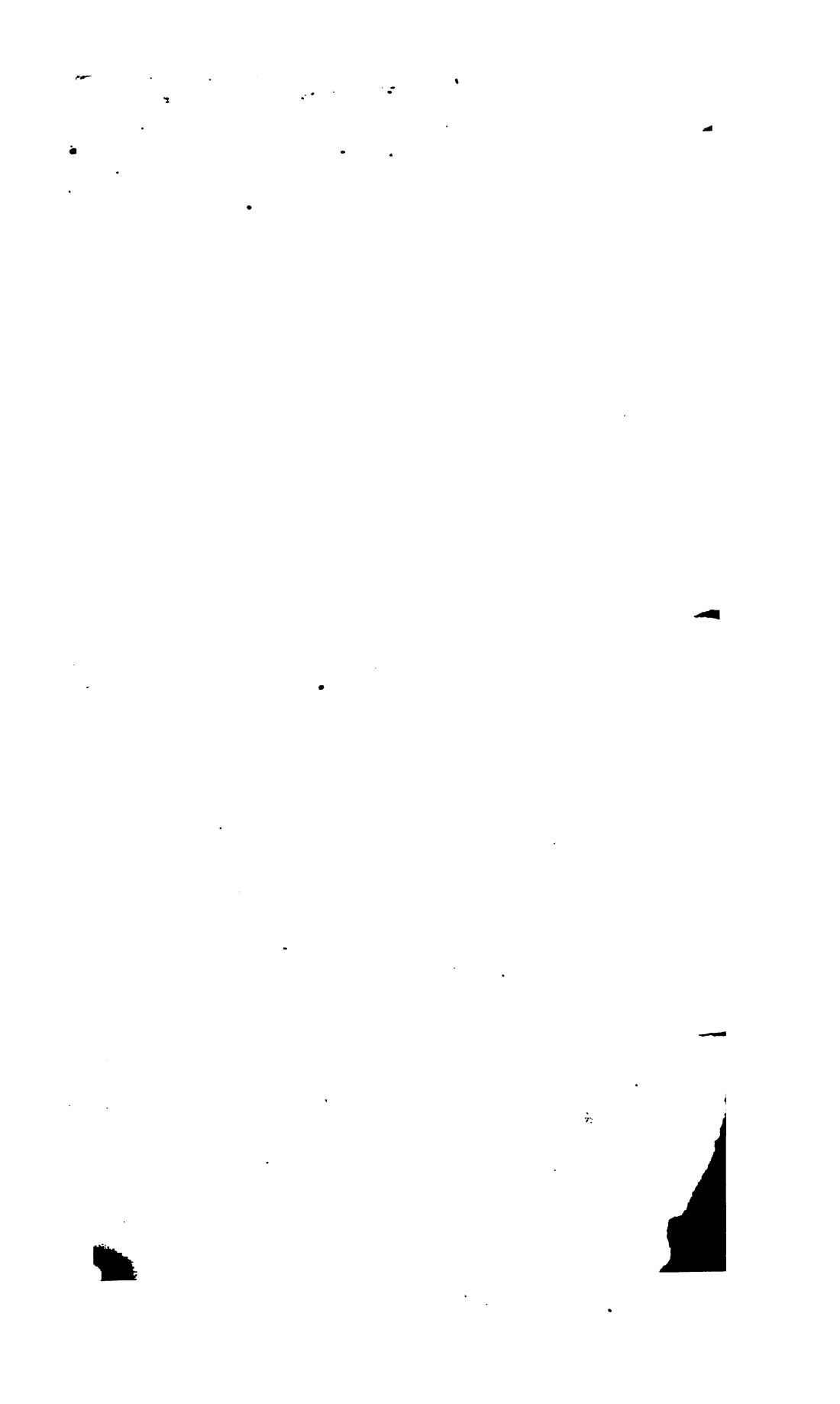
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compliments*

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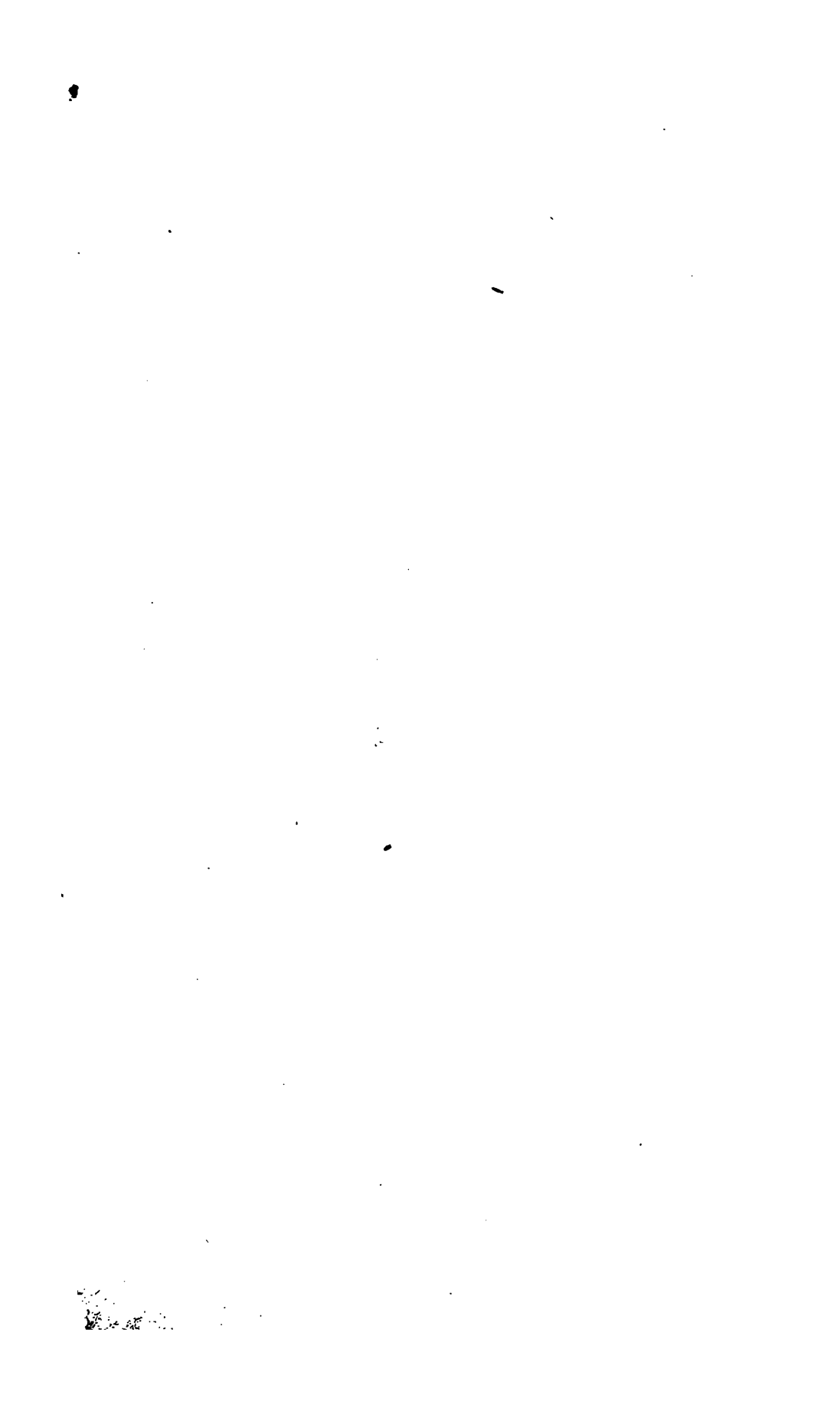


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TO

DR. S. B. WATSON,

ONE OF THE PHYSICIANS OF

THE RADCLIFFE INFIRMARY, OXFORD,

THE FOLLOWING WORK

IS DEDICATED,

BY HIS SINCERE FRIEND

THE AUTHOR.



## INTRODUCTION.

BEING sensible that the work which I now offer to the public is more confined in its objects than most publications connected with classical literature, and that though thus limited, its extent is likely to prove greater than the object in the eyes of many/may appear to deserve, I think it desirable to say a few words in its defence, and to state some of the considerations which have induced me to hazard its reception by the classical reader; Having done this, I will offer a few remarks, which I have been led to make during the progress of the work. I prefer throwing these into the form of an Introduction, and so disposing of them at once, rather than scattering them at intervals throughout the work; so that the succeeding numbers may be—what they profess to be—collections of parallel passages. These remarks will chiefly have reference to two subjects. First, the degrees and kinds of resemblance between certain of our own poets and the Greek tragedians whom I have undertaken to illustrate; how far, and in what cases, such resemblance is to be considered as the

result of imitation, or not: and, secondly, the chief kinds and peculiarities of the Greek metaphor, especially when contrasted with the Latin and English.

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## INTRODUCTION.

vii

they would the resemblance between two leaves from the same tree, or bricks from the same building; and who consider the fact, that the elision of the iota of the dative singular occurs six times, neither more nor less, in the Greek tragedies, far better worth the expense of labour to investigate, and letter-press to divulge, than that Sophocles and Shakspeare, following the unchanging laws of man's nature, and themselves governed by the same laws of thought, have, without connivance, agreed to put nearly the same words into the mouths of similar characters, where their circumstances corresponded; [or that they have both discovered the aptness of the same imagery for expressing similar relationships of mind and matter.] From these critics, and from those amongst younger scholars, who, as the term is, get up a given quantity of Greek poetry, as a matter of university business, I cannot of course expect much sympathy or encouragement. There are, however, a widely different class—professional men, whose days of study are indeed gone by, but who recur to their classics as a relaxation, and to whom English illustrations might be more agreeable than critical remarks; and younger students, who find in the reading of the Greek tragedians something more than a mere exercise in the acquirement of the language. To such I should humbly, but without hesitation, offer the

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Much has of late years been said, truly, though rather in general terms, on the great aptness of the English language, when compared with the Latin, for the expression of Greek ideas—an advantage depending less on mere copiousness, than on an actual similarity in the style of thought. The statement may, I think, be tested in some respects more satisfactorily by a comparison of parallel passages, than by direct translations of entire authors. <sup>a</sup> The power of any

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## INTRODUCTION.

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the poetical portions of the Old Testament, and Apocrypha; the more eminent Greek, and Latin poets, with one or two exceptions of which I shall hereafter speak; almost all those of our own country who have been deemed worthy of notice [by good authorities,] from Chaucer, to the present time. Bishop Percy's Relics, and the Dramatic Collections of Hawkins and Dodsley have afforded me several passages; and I have some few from translations of Anglo-Saxon poems. I could willingly have extended my list of authors, but it must be evident that most readers will take comparatively little interest in a reference to a poet of whose name they have not even heard.

In my choice of Æschylus and Sophocles as a basis, I have partly followed my own taste, and partly taken advantage of that of the present day. Of late years, an extraordinary share of attention has been given to the study of the Greek dramatists at both our universities; very few students at either of them reach a degree, without having read, as a matter of necessity, one, or more, Greek plays. Every assistance has been rendered for this purpose by the best scholars of the day, from the most voluminous criticism, to the plain prose translation; and the comparatively easy path which I have taken, is almost the only one which is not already crowded. Further than this, amongst many instances which might be

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mentioned of a disposition to seek refuge by a recurrence to antiquity, from the swarming novelties of the day, there has been a decided revival of the study of our old dramatic literature. Gifford was among the first to set the example, up to whose time it was studied comparatively by few; Dyce followed, as an editor; and Coleridge, Campbell, Lamb, and others, have by their extracts and criticisms contributed to bring it still further into notice, till at the present time, scarcely one of our old dramatists of any repute can be named, whose works have not been reprinted, and offered at a reasonable price to the common reader. Availing myself of this disposition of the public taste, I can now quote passages from those authors which some years back would have been entirely without interest, except to those deeply versed in English literature.

Considering the large portion of our poetry which these constitute, it seemed desirable that I should select authors, ~~in illustrating whose writings,~~ <sup>as would</sup> opportunity ~~would be given~~ <sup>be best</sup> for the introduction of passages from the above-mentioned sources, [provided that they did not exclude quotations of a different order.] I have reason to think, that there is more room <sup>for</sup> varied illustration (in Æschylus and Sophocles) than in any others ~~of the~~ Greek poets. Had I selected Homer, the study of all ages, the work must have principally

*to tone all minor stars Repair and in their golden urns draw light*

consisted of a collection of unquestionable imitations; though I will not go so far as the thief in Albumazar, when he says,

X

This poet is that poet's plagiarist,  
And he a third's, till they end all in Homer.

*L. Transcription*

*m*

*tion*

Every endeavour has been made to limit the bulk of this publication as much as possible. No citations have been made from Homer, Euripides, or Aristophanes: these would of themselves be almost sufficient to fill a volume, and to adduce them would be little more than a mere matter of transcribing, as the greater number of those [which are most to the purpose] have been already cited, [and may be seen by reference to proper authorities.] Neither has the plan of those been followed who are content to illustrate the Antigone, by long extracts from the Thebais of Statius, or other Greek dramas, from those of the same name attributed to Seneca, for these every scholar knows where to look, if he wants them. Care has been taken to quote no more, either of the Greek text or the references, than the sense absolutely requires, and to avoid attempting by interlocutory remarks to dictate to the taste of the reader.

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All mythological allusions have been omitted, except where they have had the recommendation of variety, antiquity, or some peculiarity of expression, making them worth notice; and even of these,

probably not twenty will be found throughout the series.

On the subject of [discovering] imitations, D'Israeli quotes the following somewhat pompous remarks from a criticism on Gray's Elegy: "It is often entertaining to trace imitation. To detect the adopted image, the copied design, the transferred sentiment, the appropriated phrase, and even the acquired manner and frame, under all the disguises that imitation, combination, and accommodation may have thrown around them, \* \* \* \* will bring with it no ordinary gratification."<sup>b</sup> D'Israeli adds some remarks of his own, but his accompanying extracts are almost entirely confined to modern imitations. Surely, if it is interesting to watch these intentional resemblances in the case of poets who are almost cotemporary, it is equally, if not more so, in tracing imitations of the Greeks, to catch as it were articulate echoes, sometimes indeed transmitted to us from the city of the Seven Hills, but often falling upon the mind's ear after a pause and silence of more than twenty centuries.

But whatever qualifications the detection and exposure of plagiarism may require, and I do not con-

<sup>b</sup> The same writer proceeds—"A book professedly on the history and progress of imitation in poetry, written by a man of perspicuity, and an adept in the art of discerning likenesses, even when minute, with examples properly selected, and gradations duly marked, would make an impartial accession to the store of human literature, and furnish rational curiosity with a high regale."

8

g imports  
g rich reg

sider them very high, the office is rather a subordinate one to the republic of letters ; an invidious, and often an useless one, if the intention be, as it frequently is, to disprove the originality of any particular writer. Want of originality, in the more proper sense of the word, is generally quite apparent to the ordinary reader ; and that, not because he finds passage after passage, or thought after thought, borrowed from former writers, for he may not have this in his power, but rather from a sense of weariness which he can scarcely define, he has seen the same, or almost the same landscape fifty times before, and for that very reason he can scarcely tell where, or when. The professed detector of literary thefts generally deals with single ideas, rather than style, because the former are more tangible ; and great must be his industry in collecting these, before he can materially alter our opinion of any author whose style is good, and his own. The thought-borrower may shew want of honesty, but the style-borrower shews want of power ; and in these matters the former fault is, I think, sooner forgiven than the latter. It would not be very difficult to prove, that the three poets who would be pronounced at once by almost every critic to be the most original of the present age, have been the most unblushing plagiarists. What they have taken, their native power has enabled them to carry off so boldly, and appro-

priate so gracefully, that we hesitate to condemn the theft, in admiring the adroitness; and are almost ready to imagine that the original owners, could they see the setting of their stolen jewels, would resign their claim, rather than extract them from places where they are receiving, as well as lending, lustre.

If any one is disposed to advocate the exposures of these thefts, it must be for the sake of undeceiving the public, and giving every man his own, and irrespective of any great credit or gratification to accrue to the detector of them. The discovery of undesigned resemblance, or that contact of thought which is the result of meeting, and not of following, as it often illustrates some general principle, affords a philosophical pleasure, and is free from all charge of malignity: of such similarities I have been chiefly in search.

Whilst the writings of our poets, especially those of later date, abound in paraphrases and imitations of their classical predecessors, it is worthy of remark, that the dramatic remains of *Æschylus* and *Sophocles* have been, comparatively speaking, untouched; and this is the more extraordinary, when we embrace in one view the two facts, that the merit of these poets has been generally admitted, and that almost every one of our own poets of eminence has had these treasures within his reach; for we cannot mention

above four or five worthy of note, who have not been members of one or other of our universities; and this remark bears especially on our best dramatic writers, with the exception of Shakspeare, and possibly Ford and Webster, of whose education little is known. In answer to this it may perhaps be urged, that residence at an university by no means ensured an acquaintance with the authors in question; and moreover, that our poets were not a class of men the most likely to avail themselves of the opportunities which the universities at that time afforded.<sup>c</sup> The former of these objections loses much of its force, when we consider how moderate a degree of scholarship would be necessary to enable a writer to borrow largely from the most applicable portions, namely, the narrative and dialogue of the Greek plays; and when we also call to mind how voluminous many of our dramatic authors are; that the majority of them were necessitous, or extravagant, or both, writing for a livelihood at least as much as for fame, and not at all fastidious in deriving what they

<sup>c</sup> I quote from Hallam's History of Literature, an extract from a letter by Roger Ascham, on the subject of the learning at Cambridge: it is not dated, but, as Mr. Hallam thinks, written about the year 1540.

"Aristoteles nunc et Plato quod factum est etiam apud nos hic quinquennium, in sua lingua, a pueris leguntur. Sophocles et Euripides sunt hic familiariores quam olim Plautus fuerat cum tu hic eras. Herodotus, Thucydides, Xenophon, magis in ore, et manibus tenentur, quam tum Titus Livius."—vol. i. 474.

† Mr. Hallam afterwards speaks of the year 1580 as the date of a great increase of the study of Greek at our universities.

*This was the golden age of Greek in other countries likewise; when the world can't it never will again, such men as Saliger, Stephens, and Casaubon.*

could from foreign sources; such men would, we might expect, have recourse to the earliest models of their craft, till by degrees they had almost exhausted them: but this is not the case. The second objection is not valid: for whatever might be inferred from the known character of the great mass of our poets, it is certain, that, setting aside the instances of those who were acknowledged to be among the most distinguished scholars of the day, as Spenser, Milton, Chapman, and one or two more, a considerable list might be brought forward, of dramatists of the second rank, who, vagrant, careless, and improvident though they may have been, possessed a very respectable share of classical knowledge.

Marlowe—who was a member of Benet College, and died at thirty, of a wound received in a duel, the result of a drunken brawl—was the commencer of a free but not ungraceful translation of Musæus, afterwards completed by Chapman. In speaking of Thomas Heywood, a fellow of Peter House, Kirkman says, “that most of his plays were composed loosely in taverns;” yet this Heywood was the translator of Sallust, several of Lucian’s Dialogues, Seneca, Erasmus, and portions of Ovid. Lodge was educated at Oxford; and besides his dramatic writings, of which we have not more than two, he was the translator of Josephus and Seneca. We are in-

*Two Heywoods confounded  
here*

formed that he changed his profession three times; and a puritanical cotemporary speaks of him as "a vagrant person, visited by the heavy hand of God." To these may be added the name of Dekkar, released from the Poultry Counter in 1593 by the company of players to which he was attached, and again to be found in the King's Bench from 1613 to 1616, if not longer. In company with Chettle, he translated, or imitated, which I cannot ascertain, as I believe the plays are not extant, the *Agamemnon* and *Orestes' Furies*, answering probably to the *Eumenides* of *Æschylus*; whatever his knowledge of the Greek drama may have been, he seems to have made but little use of it in his other writings. But Ben Jonson's ignorance of the tragedians is the most extraordinary. Possessing a degree of scholarship which became proverbial amongst his fellow poets, and was sufficient to attract even the attention of Milton, and evidently preferring the praise of learning to that of genius, we might have expected that the tragedians would have found a place in his works with Aristotle, the minor Greek poets, and a list of Latin authors too long to be enumerated here. Arguing from the fact of his general knowledge of the classics, Schlegel, in his work on dramatic literature, has expressed some surprise, that in his two tragedies of *Catiline* and

even to be little else than a translation from Philostrate. *Ep.* 24. and the idea by a prose representation of some verses by Menander. See Church of *Engl.* *Rev.* N. VII. p. 123, where I should have written - Μόδος ἑστὶν ἡ ποίησις ἡ ἔκφρασις. *Εἰ δὲ θελῶς, τοῖς χεῖρον ποιεῖσθαι οὐκ ἔστιν.* Τοῦτο παρὰ τὴν

## INTRODUCTION.

xxi

οὐ μὴν ἀδύνατον

Sejanus, Jonson has not followed the Attic model; a remark which might have been spared, had that critic observed, that though many Grecisms occur in the works of Jonson, there is perhaps scarcely a single passage which can be pronounced with any degree of certainty to be a plagiarism from the Greek tragedy. I have used the word ignorance, for I am very sure that Jonson never either kept back, or disguised his learning; and that, if not in his comedies or tragedies, he would have found room in his masques or minor poems for displaying his acquirements in this particular, had he possessed any.

The parallels which occur in the works of Beaumont and Fletcher, Massinger, and Shirley, all men of considerable education, are, I think, neither more in number, nor more close, than may be accounted for by accident, and a general knowledge of Greek as a language.

The authors of Gorbodue<sup>d</sup> had probably some acquaintance with the plays of Sophocles; but except these, and one or two more, whose names are little known, Kyd, Peele, and Marston are the only ones of our earlier play writers who appear to have been at all familiar with the Greek drama;<sup>e</sup> whether by

<sup>d</sup> Norton and Sackville.

<sup>e</sup> I speak here, as elsewhere, especially with reference to the two earlier

versions in other languages, or from a knowledge of the originals, it is not very easy to say, as even these have only borrowed for a few steps the Attic buskin. For the passages occurring in the Spanish tragedy, supposing Kyd to have been its author, it appears probable that he may have been indebted to the French stage, as his translation of the Cornelia of Garnier contains several imitations from Greek tragedies.<sup>f</sup> I am also inclined to think, that Peele took advantage of the two plays of Dekkar before \* mentioned, as his evident imitations only extend to passages occurring in the Orestean Trilogy; and a comparison of dates favours this suspicion.

One of the strongest evidences of the small degree of attention bestowed on the Greek drama by our poets generally, and especially the earlier dramatists, is contained in the fact, that from about the year 1540, when the old morality was beginning to give way to the regular drama, to 1740, a period during which about two thousand plays and masques were published, the only translations or imitations of Æschylus were, as far as I can discover, the two of Dekkar, and of Sophocles, the following:—

tragedians; of Euripides, I do not feel competent to speak with equal certainty.

<sup>f</sup> My general rule has been to avoid translations; and I have introduced quotations from this, principally to shew how much the Greek tragedy was at this time studied by the writers for the French stage.

\* Impossible

*written the name of ~~May~~ at its author.*

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xxiii

The *Antigone*, by Thomas May, the author of the completion of Lucan's *Pharsalia*, 1631.

\* The *Electra*, printed at the Hague in 1649, anonymous.

The *Œdipus*, by Lee and Dryden, partly paraphrased, and partly original, 1679.

The *Œdipus*, translated by Theobald, 1715.

The *Electra*, also by Theobald, in 1714 or 1715; dedicated to Addison.

The *Ajax*, published anonymously, revised by Rowe in 1716.

Euripides is treated with the same, or even greater neglect; whilst of Seneca's tragedies alone there are twenty-five or twenty-six translations within the same period.

I have reserved the parallels to be found in Shakspeare for separate consideration; they are far too many and too striking to be presented to the reader without some comment. Mr. Upton, when he brought forward "the haver," τὸν ἔχοντα, as one of the strongest evidences of Shakspeare's scholarship, injured a cause which he seems to have been as little qualified to advocate, as Farmer and Johnson were, as far as Greek is concerned, to meddle with at all. Any one who has read Shakspeare with a view to comparing him with the Greek tragedians, and has also contrasted him in that particular with the more

highly educated of his fraternity, will, I believe, not contradict me when I say, that more striking parallels can be produced from his works alone, than from those of Shirley, Ford, Massinger, and Jonson together. Not to anticipate some that will be brought forward in subsequent numbers of this work, I will request the reader to look at the following passages from the *Iphigenia in Aulis*, and *Richard the Second*.

ἴσθ', ὅτ' ἐσπεύδαζες ἄρχειν Δαναΐδας πρὸς Ἴλιον,  
 Τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι, θέλων,  
 Ὡς ταπεινὸς ἦσθ', ἀπάσης δεξιᾶς προστιγγάνων,  
 Καὶ θύρας ἔχων ἀκλήστους τῷ θέλοντι δημοτῶν,  
 Καὶ διδοὺς πρόβρησιν ἐξῆς πᾶσι, καὶ μὴ τις θέλοι,  
 Τοῖς τρόποις ζητῶν πρίσθαι τὸ φιλότιμον ἐκ μέσου;  
 Iphig. in Aul. 335.

Ourselves, and Bushy, Bagot here, and Green,  
 Observ'd his courtship to the common people:  
 How he did seem to dive into their hearts,  
 With humble and familiar courtesy;  
 What reverence he did throw away on slaves,  
 Wooing poor craftsmen with the craft of smiles,  
 And patient underbearing of his fortune,  
 As 'twere to banish their effects with him.

As were our England in reversion his,  
 And he our subjects' next degree in hope.

Richard II. act i. scene 4.

Compare also in the same two plays:

652 ΙΦΙΓ. Οὐκ οἶδ' ὃ φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.

ΑΓΑΜ. Ξυνετὰ λέγουσα μᾶλλον εἰς οἶκτόν μ' ἔχεις.

ΙΦΙΓ. Ἀσύνετὰ νυν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.

\* The passage in the *Iphigenia* should be thus read for reasons it will be too long to state—

ΙΦ. οὐκ οἶδ' ὃ φῆς. οὐκ οἶδα φίλτατ'; οὐ, πάτερ.  
 ΑΓ. Ξυνετὰ λέγεις.  
 ΙΦ. ἔα σου· μᾶλλον εἰς οἶκτόν μ' ἔχεις.

ΑΓ. ἔα σου· μᾶλλον εἰς οἶκτόν μ' ἔχεις.  
 ΙΦ. ἀσύνετάν, αὖ σ' ἐροίμεθ', εἰ σέ γ' εὐφρανῶ.

## INTRODUCTION.

XXV

*First Lady.* Madam, I'll sing.

*Queen.*

'Tis well that thou hast cause :

But thou shouldst please me better wouldst thou weep.

*First Lady.* I could weep, Madam, would it do you good.

Act iii. scene 4.

Compare, again, the contention of Menelaus with the messenger ; and the seizure of the letter, Iphig. 307, with that between York and Aumerle, Richard II. act v. scene 2.<sup>s</sup>

I could adduce many more instances : indeed, altogether his points of similarity are so many and so striking, that either we must allow him to have been not merely a scholar, but a most extensive one ; a view, which the testimony of his cotemporaries,<sup>b</sup> his

\* I find that Hallam, in his view of French literature, during the sixteenth century, mentions a translation of the Iphigenia into French, in the year 1549, which was followed by one of the Hecuba in 1550. But this, of course, gives no clue to those who, with Farmer, deny Shakspeare all knowledge of French, beyond a few colloquial expressions.

<sup>b</sup> Reasonable weight is to be allowed to this, but not all that Farmer would claim for it. Ben Jonson speaks of Shakspeare as having "little Latin and less (or in another edition no) Greek ;" Drayton, as owing all to his "natural braine ;" Milton, as "warbling his native wood-notes wild." These are Farmer's best witnesses to Shakspeare's want of learning. Respectable as they are, surely their evidence is to be received with some little reserve. Here are three of the most erudite men of their times, speaking of one wholly unequalled in original power, who had not even enjoyed the then ordinary advantage of residence at an university. Common sense, as well as comparison with themselves, would tell them, that if they wished to pay a distinctive compliment to such a man, the stress must be laid on the self-dependence of his genius ; and to do this, nothing was more likely than that they should incline to exaggerate his ignorance. Dryden is also cited as observing, "prettilly enough," that "he wanted not the aid of books to read nature : " if by this Farmer meant us to infer, which is necessary to his argu-

*The French translations of the Iphigenia and Hecuba were done, I suppose, from the original Greek but the Latin of Erasmus.*

own errors, and his preference of translations, where any consultation of the ancients was necessary, forbid

ment, that because Shakspeare did not want them, he therefore did not use them, it is a pity that the rest of the essay is employed in shewing to a demonstration that he used so many. Then a more obscure witness is called, one Digges, a wit of the town, who, as might have been expected, goes beyond Jonson, and affirms, that

Nature only help'd him, for look through  
This whole book, thou shalt find he doth not borrow  
One phrase from Greekes, nor Latines imitate.

Which is false. Had any writer of authority, from carelessness, or a one-sided view, called Hooker the inflated, or the any-thing-else Hooker, instead of the judicious, a whole pack would have taken up the cry, and where or when would it have ended? Add to this, the unwillingness of people in general to give any man the credit for eminence in more than one department, as indeed has been well remarked by Pope, in reference to the present case, and by a later writer, in a short sketch of Burke: "When the example does occur, of an individual so richly gifted as to excel in two of the general or leading faculties of the mind, his reputation for the one will generally impede the establishment of his reputation for the other."

Farmer, after shewing with great erudition many blunders of ignorance and carelessness, in consequence principally of the use of translations, and also that many mythological allusions, stupidly adduced to prove Shakspeare's learning, were floating in the older literature of England, and after again shewing his ignorance or loose knowledge of modern languages, has, amongst his concluding sentences, the following: "He (Shakspeare) remembered perhaps enough of his school-boy learning to put 'Hig, hag, hog,' into the mouth of sir Hugh Evans;" the remainder of the passage has respect to the modern languages.

Admit that Shakspeare was for three years even at a school where Latin was taught at all, and who shall pretend to infer what such a man as Shakspeare may have acquired or not acquired there, or have added during a subsequent life of thirty-five or forty years; not much perhaps deeply or correctly, but probably more in a superficial way than his intimate associates may have been aware of. Dr. Johnson, a great admirer of Farmer's erudition, admits, that very likely Shakspeare knew enough of Latin to be acquainted with its constructions; but the knowledge of constructions in any language is almost always preceded by an acquaintance with the meaning of the more common

our taking. Or these resemblances deserve to be accounted for, if possible, in some other manner, for as the majority of them cannot be considered as imitations, so neither ought they to be viewed as purely accidental.

And, first, with reference to constructions, idioms, and forms of expression, such, for instance, as "to the death!" *εἰς φθόρον*, or *εἰς ὄλεθρον*, here used as an ejaculation rather than imprecation; *σχολῇ*, "by leisure;" the extraordinary pleonasm, "when once *the service of the foot* is gangrened," *ὑπηρέτημα ποδῶν*; with others of the same kind. Compound epithets, too, as *ἀνεμώκης*, "wind-swift;" *κακόμαντις*, "ill-divining;" *κυνόφρων*, "dog-hearted."

Now, whatever may be the general opinion respecting Shakspeare's Greek erudition, whatever may be meant by his "native wood-notes wild," this at least must be admitted, that he was most intimately acquainted with the works of the earlier and cotemporary English poets; and whoever has watched with any attention the progress of the English language, must be sensible, that as, during the later periods, we have been adopting single words from the Greek, chiefly for utilitarian purposes, so we have been dis-

words. The fact is, that the writings of Shakspeare contain many Latinisms; and there are some expressions which, without some knowledge of Latin, would be wholly unintelligible.

missing its constructions, which are numerous, and those too of a very idiomatic kind in the early English poetry: the works of Chaucer, for instance, and in some of the extant specimens of the mysteries and moralities. These there is no doubt that Shakspeare read and remembered. Over and above this, there are, I am convinced, in his works, many forms of expression which we may call self-invented, as well as newly compounded words; and from these causes have arisen much of that indistinctness to the ordinary reader, of which Mr. Hallam, in his late excellent criticism, loudly complains. But we should remember, that to the same source we owe Shakspeare's wonderful freedom from mannerism, almost always really the result of poverty, that constant freshness and endless variety of phrase, which, though we may be sometimes wearied by his style, makes it impossible that, as in the case of Gibbon, we should be weary of it. Besides his licenses, there is scarcely a single legitimate grammatical arrangement which does not find a place in his writings. In this particular he surpasses the dramatists of his own day, as much as they generally excel those of the succeeding period. Hence we may account for similarities of construction, which, in the case of any other writer, we should at once pronounce to be copied from the Greeks. It is this flexibility, together with his unequalled command

of metaphor; which gives him so great a power over the management of the ethical maxim; in the frequency of the use of which, though perhaps not in the manner,<sup>1</sup> he again comes nearer to the ancient tragedians than our dramatists have generally done. To bring forward a recognised moral truth, as such, but in a form and in language as widely different as possible from that in which the metaphysician or moral

<sup>1</sup> In this the writers of the French school bear of course a closer resemblance to the Greek dramatists. Of those who adopted the more sententious mode of expressing the γνώμη, Young appears to have been one of the most successful, probably because he was naturally disposed to didactic writing. Much that he has written would indeed split up into crystals of morality. Of his Night Thoughts, though the general argument is excellent, we may safely say, with Juliet,

"Take it and cut it up in little stars,"

"And all the world shall fall in love with night."

It is curious to watch the different forms and conditions of the γνώμη in different hands, and in different periods of the drama. In the two older tragedians, commanding respect as the earnest and solemn voice of philosophy and religion; in Euripides and Seneca, more frequently like the saw of the moral dogmatist; in Terence and in Shakspeare, the voice of acting or suffering human nature, always in conformity with the character of the person who gives it utterance, and proceeding oftener from the heart than the head; in Latin dramatists, often little more than a species of acknowledgment of the subservience of the drama to moral purposes, the voice of sheer hypocrisy, forced upon the writer, sneered at by the pit and boxes, and only destined to deceive the gods. For those "spirits of the wise" do not merely "sit in the clouds and mock." That the virtuous sentiment, or the righteous retribution, meet with due applause, is theirs.

\* ἤμενον ἄνω φρόνημά πως  
αὐτόθεν ἐξέπραξεν ἔμπας  
ἑδράνων ἐφ' ἀγνῶν.

d

This passage in the Suppliants of Æschylus is thus read in my e

ἤμενον ἄνω φρόνημά πως  
αὐτόθεν ἐξέπραξε παν-  
ὡς ἐδράνων ἐφ' ἀγνῶν

but even then the passage is not quite correct. For I would now prefer—  
— ἐξέπραξε παν-ας

philosopher would present it, and to bring it so forward, that the sympathy of the reader, or spectator, with the action, should be heightened, rather than interrupted, is undoubtedly one of the greatest difficulties of dramatic writing: this art Shakspeare possessed in an eminent degree, and was apparently fond of exercising it.

To the other causes of resemblance we may add the subjects of Shakspeare's plays, and, dependently on them, what may be called his dramatic positions. The success of most plays has been owing either to accurate or skilfully exaggerated representation of the manners of the day; or to highly wrought appeals to the passions; or, thirdly, to a national interest, where the groundwork of the piece consists of a legend, or a portion of the history of the country to which the audience belongs. All these sources of interest may of course be combined in the same play, but one of them generally predominates. Of these, Shakspeare has depended on the first, less, and on the third, more, than any other of our dramatists. Here, then, is another means of accounting for his greater similarity to the masters of ancient tragedy, inasmuch as they can have nothing in common with the shifting forms of European manners; according to which, not merely the language, but the incidents and plots of so many of our dramas are regulated. Ancient tragedy

“seldom smiles;” and if it does, it is with the smile of Cassius. Here we can seldom find any parallel to the Greeks, except perhaps some metaphorical expression, or an occasional repartee. The more intensely passionate tragedies in our language are indeed in many of their subjects akin to those of *Æschylus* and *Sophocles*, but in manner there is generally a considerable distinction. In the former, there is far more activity, more of the agony and distortion of the human victim, either grappling with, or wildly embracing, the passion of which he is alternately the master and the slave: in the latter, the hero is led through a path of terror, slowly, perhaps, but ever onward, by the iron hand of a power, whose throne is higher than Olympus.

The frequent dignity of the character of the sufferer, the wider interest, or national consequence of the catastrophe, the calmer progress, the simplicity of the plot, the longer narrative, the rare introduction of love, find, on the whole, the closest parallel in the historical plays of *Shakspeare*. These, accordingly, possessing an advantage in the above-mentioned respects, offering also much opportunity for the introduction of the moral maxim, and being equally open with the others to peculiarities of construction, supply, on the whole, as might have been expected, the greatest number of parallel passages.

Once more, in speaking of Shakspeare's similarity generally, much is doubtless owing to the multiplicity of his ideas. None ever swept with so wide a pinion the whole universe of thought, not confined to the same line, or to an uniform elevation, but free, and with a vigour which allowed him to use his liberty to the utmost, it is not perhaps to be wondered at, that we find him frequently crossing, in his flight, the path of every poet on whose track the light is still remaining; nor can we conceive it possible for any truly great and natural poet to arise, who shall not occasionally find himself within limits which Shakspeare has already traversed.<sup>k</sup> These appear to me the most reasonable means of accounting for many extraordinary similarities. What he may have gathered from conversation with learned friends, from translations, or fragments of translations, in English or continental languages,

<sup>k</sup> On the subject of Shakspeare's learning, almost all that his two worthiest critics have remarked is contained in the subjoined extracts.

"Shakspeare was poor in dead learning, but he possessed a fulness of living and applicable knowledge. He knew Latin, *and even something of Greek*, though not probably enough to read the writers *with ease* in the original language."—Schlegel's Lectures on Dramatic Literature, lect. xii.

"It is not unimportant to notice, how strong a presumption the diction and allusions of this play (*Love's Labour's Lost*) afford; that though Shakspeare's acquirements in the dead languages might not be such as we understand in a learned education, his habits had, nevertheless, been scholastic, and those of a student. For a young author's first work almost always bespeaks his recent pursuits," &c.—Literary Remains of S. T. Coleridge, vol. ii. p. 108.

or from other books to which we have no means of reference, must of course be left to conjecture.

I will now proceed to make a few remarks on the obligations of some others amongst our poets to the Greek drama; only requesting the reader not to expect, that all the assertions made here, or elsewhere, will receive confirmation from the perusal of the illustrations to any single play.

The idioms which are to be met with in the works of Chaucer, may possibly be the result of his own knowledge of Greek, as both he and Gower received the best education which the universities of that day afforded; but this, as far as Greek was concerned, was in all probability so limited, that I should be rather inclined to attribute them to another source—his residence in Italy, and knowledge of Italian;<sup>1</sup> in which language, no doubt, many Greek phrases were at that time to be found, in consequence of the constant intercourse of the Italians with the Byzantine Greeks. Chaucer was also acquainted with the works of Boccaccio and Petrarch, if not, as some have supposed, with the latter personally, and these two writers were principal agents in the revival of the study of the old Greek learning in Italy. As there are very few of these idioms appearing in our early writers, which are

<sup>1</sup> See Hallam's *History of Literature*, vol. i. p. 127.

not also to be found in Chaucer, this may be considered a sufficient reason for their introduction up to the period when Greek was so much studied in England as to permit us to account for their occurrence in a more natural way. There are also, I should add, originally, several figurative expressions in common between the earlier English and the Greek, as may easily be ascertained by a careful examination of any good version of Anglo-Saxon poems.

Though the name of Spenser will frequently be found in my extracts, it will, for the most part, be in connection with some passage proving his general scholarship; some phrase, sentiment, or allusion, then beginning to be current among the better order of scholars of his day, rather than any thing necessarily arising from a study of the Greek dramatists. It would be a waste of time to speak of Milton in connection with this subject; and of Ben Jonson, and our earlier dramatists, enough has already been said. Perhaps, however, I ought to mention the "Four grand monarchic tragedies of William earl of Stirling"—written at the time, and probably after the taste of James the First, of whom he appears to have been a favourite. They consist of a strange mixture of philosophy and punning, being entirely destitute of action, and composed of a series of

moral reflections on the destinies of Cræsus, Darius, Alexander, and Julius Cæsar. I speak of him principally, as using a greater number of the juxtapositions so much affected by the Greek tragedians, than any other English writer has done.<sup>m</sup>

More worthy of notice are Daniel and Cowley, the extracts from whom contain the strongest internal evidences of imitation. The passages chosen by Daniel have no particular characteristic; those of Cowley, as many who are acquainted with his writings may anticipate, are principally from Æschylus. There is no great difficulty in supposing that, in his love of the oblique and the whimsical, Cowley mistook the audacity of the Greek for ingenuity, or at any rate thought, that, when disguised in an English dress, his thoughts might be made to appear the result of that faculty; and in this he has been tolerably successful. He makes the craggs on which Æschylus has alit in his wild flight, appear as so many points accidentally touched at in his own sinuous and irregular course; indeed, as far as deviation from the ordinary road of language and metaphor is concerned,

<sup>m</sup> Such, I mean, as that of the substantive in immediate connection with its opposite; of the same substantive in different cases; of the verb, whether transitive or neuter, with its cognate substantive; of the adjective with the derivative adverb; of the same adjective in different cases; of the verb with its own participle, or with that of its opposite; of the same word, simple and compounded, &c.

he has often crept farther than *Æschylus* has flown. The resemblances are far too frequent, and too strongly marked, to allow of their being attributed to accident; to which I assign certain striking metaphorical resemblances in the writings of Sydney, Quarles, and Herbert—poets, for whom the term quaint is just, as far as it goes: though not sufficiently favourable or discriminating, their characteristic is a most industrious fancy, without, at any rate in the case of two of them, any corrective taste; for the expression of their thoughts, the received metaphors and ordinary poetical diction of the day was wholly inadequate. I think there was also a defect of the imitative power; and in the case of Sydney, wilful eccentricity, and an effort at fantastic and courtly writing. It is however to their fancifulness and independence that I owe many parallels, which I could scarcely have expected to meet with in the whole body of English poetry.

Though Dryden was the author of a plan for contrasting the Greek and English stage, I suspect he knew little of the former beyond the two *Œdipi*, and perhaps the *Antigone*, which he studied, either in the original, or by translation, for the materials of his play of *Œdipus*. He was, according to his own account, no great admirer of the Greek drama; and what he has borrowed may, for the most part,

be traced to the three sources mentioned above. Lee, his coadjutor, comes sometimes very near the Greek tragedians: his style and expressions are so bold, as often to border on the *Æschylean*; but as Lee was a bold plagiarist, as well as a bold writer, pillaging in all directions, by the page oftener than by the line, he would scarcely have left us in doubt as to his debts to the Greek drama, had they been many.

From the time of the death of Dryden, and even before that period, the sympathy between the Greek and English languages is greatly diminished; the more varied constructions, and bolder metaphors, gradually disappear, and an increasing preference for the Latin language, and imitation of the Latin poets, becomes more and more visible. During that period of English literature called after queen Anne, but extending considerably beyond her reign, we need not hesitate in saying, that the proportion of Latin and Greek scholars was as twenty to one.

The bulk of the poetry of this age consists of translations and imitations of the Latin poets; moral essays, with many allusions to the immediate topics of the day; satires and fables, lashing the prevalent forms of vice or folly; long epistles to noble friends; pastorals, ballads, and birthday odes. To

this, of course, there are a few grand exceptions; but, on the whole, nothing could be more at variance with the Greeks, whether we regard the style of thought, or the language which conveyed it. For the stage, this change in diction and taste was a pre-eminently unfortunate one; for thither, of course, the fashion and formality by which society was trammelled, and even language infected, found its way. Writers like Thompson and Young, who in many of their other writings had asserted their liberty, were here in some measure obliged to conform. But the fashion of the day, though it spoiled dramatic writing, demanded it in abundance, and filled the theatres; and the profit, or the temporary applause earned by a successful play, seems to have been a sufficient recompense for submission. The wearisome sameness in the language, the not speaking, but speechifying, passion, and the innumerable faults of our tragic drama at this period, are too well known to need dilating upon. There was as wide a difference between the English stage, as it then existed, and that of Greece, as between the attire of the actors, the high-heeled shoe and the buskin, the κόλπωμα and the hoop, the face and head stiff with paint and pomatum, and the dignified and heroic πρόσωπον.

I have lately mentioned the name of Thompson: of his classical attainments very little is known; and

what we know, is rather against the supposition that they were very extensive; but his imitations of the *Agamemnon*, which are in some instances very close, the circumstance of his having adopted a subject from *Æschylus*, besides several passages in his other plays, induce me to think that he had studied the Greek tragedies. The general silence as to his knowledge, and his excessive indolence, are perhaps the best reasons that could be given for presuming that it was not in the original.

Aaron Hill, whom Pope, to invert one of his own expressions, applauds with faint condemnation, in the *Dunciad*,<sup>a</sup> deserves mention, as having in some of his poems made an earnest but ineffectual effort to introduce the compound epithet, in which there is little doubt that *Æschylus* was his pattern.

The next poet requiring our notice in this brief sketch is Mason; his *Elfrida* and *Caractacus*, not merely in modelling, but in sentiment, come nearer the genius of Greek dramatic writing than any thing which had appeared since the *Samson Agonistes*. The passages actually copied are few in number; and altogether, the imitation, which is a professed

<sup>a</sup> The following well-known lines have been supposed to refer to him:—

Next—essay'd, scarce vanished out of sight  
He buoys up instant, and returns to light:  
He bears no token of the sabler streams,  
And mounts far off among the swans of Thames.

one, is amongst the least servile that I have met with. His preference was evidently for Sophocles, with whose works his acquaintance was that of a scholar, and his use of them that of a man of taste; he has caught, to use the language of Wordsworth, many of the

“Features to old ideal grace allied.”

Had his friend, and cotemporary, Gray, written plays, or even finished the *Agrippina*, which it is to be regretted he did not, we might perhaps have found as elegant paraphrases of Sophocles or *Æschylus* in his dramas, as we have of Pindar in one of his odes. As it is, almost the only trace of the knowledge of which I am in search, in this poet, who has always been reckoned as second only to Milton in scholarship, is the motto to his *Ode on Adversity*.

Glover, the author of *Leonidas*, was well read in *Æschylus*, of almost all whose plays he has made some use in his poem, but especially the *Persæ*, as his epic includes the details of the battle of Salamis.

The more general study of Greek has had its effect on the poets of our own age, for which fact, we may in some cases take their own testimony. “Of the *Prometheus* of *Æschylus*,” says Byron, in answer to some remarks of Jeffreys, “I was passionately fond as a boy; it was one of the Greek plays we read thrice

a year at Harrow ; indeed, that and the *Medea* were the only ones, except the *Seven against Thebes*, which ever much pleased me. The *Prometheus*, if not exactly in my plan, has always been so much in my head, that I can easily conceive its influence over all, or any thing, that I have ever written." If, as we may well suppose, it was the proud, lonely, and resolute spirit of *Prometheus*, even more than the diction or imagery which so captivated *Byron*, the influence of which he speaks is more discernible in the *Cain*, the *Deformed Transformed*, and several other of his poems, than in the *Manfred*, with reference to which, the reviewers' remarks are made. There are, indeed, three or four similar thoughts, but the current resemblance between the character and circumstances of the two heroes, is, if it exists at all, exceedingly faint. In addition to the three plays for which *Byron* owns a partiality, I feel little doubt that he was acquainted with the *Ajax* and the *Antigone*, if not with more, as, I think, will be made to appear when this publication is completed.

The ideas which he has taken are not so many in number, as they are striking and well chosen. Indeed, with one prominent exception, there is this great distinction between the few copyists of earlier, and those of later date : that the former quote as scholars, not always judiciously, that is, with reference

to the intrinsic value of the borrowed idea, and they generally cling to the very frame-work of the original ; in which censure, if it be one, Milton must be included. The more modern admirers borrow as men of taste, to whom the idea is every thing ; and indeed to whom the genius of the English language, as it is at present, if very closely adhered to, forbids the adoption of any thing more. The consequence is, that, for the most part, there is a circumstantiality in the thought, or, if it be contained in two or three words in the Greek, in the English it is greatly amplified.

In this class of occasional imitators we may rank Southey and Milman. There may be, and doubtless are, among the poetical writers of the present day, some others in whom imitation can be traced, but those of the authors already mentioned will be found to be the most frequent, with one exception.

I shall not invite remark by speaking on the general merits or defects of Shelley's writing, any further than the present subject absolutely requires it. There needed no biographer to inform us that the tragedians of Greece were his constant companions. Though a translator of portions of Homer and Euripides, and an adapter of Bion and Moschus, it is very evident that the father of Attic tragedy was preferred far before them all. Whatever may have been the influence of

the Prometheus on the character and writings of Byron, on the mind of Shelley it acted more powerfully, and more benignly : for the former, the bare principles of endurance and defiance had a sufficient attraction ; to the latter, the great motive for admiration was, that the endurance was for man : this is to be gathered not merely from the Prometheus Unbound, but from almost the whole of Shelley's writings. But the boldness of imagery in the poetry of Æschylus was another cause of his admiration. Here Shelley found, I will not say, a guide, but high authority and confirmation for that to which his own taste and powers naturally led him. Hence the Æschylean image or epithet, when introduced by him, is for the most part in perfect keeping with the passage into which it is inserted ; though the words of the original are literally translated, there is no appearance of patchwork, neither do they seem to be introduced from any deficiency of thought in the poet's own mind, but rather as a few familiar notes are allowed to enter into a musical composition, but without which "the billows of clear sound" would roll on with uninterrupted harmony. In some of his pieces, however, these references are so many, that, to use the language of musicians, they may almost be called remembrances of Æschylus.

We may observe, moreover, that whereas our other

English writers who have introduced the Choral Ode, have made it almost entirely subservient to moral purposes, and have in fact taken Horace's rules for their guide in this respect, rather than the actual practice of the ancients; Shelley has followed the latter, making it the vehicle of his wildest poetry, connected indeed, though loosely, with the main subject of his poem. Here he often reminds us of the choruses of Euripides, to whom also, and to Sophocles, he bears a resemblance in his descriptions of external nature, sometimes even more than to Æschylus himself.

To conclude, there is a greater disproportionateness in the mind of Shelley, than in those of his Greek precursors; and in almost all his writings, except, perhaps, the *Cenci*, there is more abandonment of the whole mind to the master-faculty: his inspiration is often that of a Pythoness, but even in his obscurity there is something of divine. This, on a first perusal, is just the impression produced on the mind of many by the choruses of Æschylus. A narrower observation leads me to think, that sublime as was the imagination of this great poet, a power chiefly displayed in his general conceptions and outlines, and in the dramatic position of his characters, he had a self-command amounting almost to frigidity; and that what appears, in his choral odes, poetic rage, was, in reality, the effect of the most deliberate study and design.

Any discussion on the unities, or on the opposite characteristics of the Greek and English drama, must be unnecessary, after all that has been already so ably written on these subjects. I have now only to offer a few remarks on certain peculiarities in the style and diction of Æschylus and Sophocles, especially the former; and some of these, which may perhaps have already been noticed by critics, but in an isolated manner, I shall endeavour to class under one or two common principles.

It is impossible to read these productions attentively, without being struck with the extreme paucity of the radical words from which their metaphorical expressions are derived. A single root, and that too of a very confined original meaning, is made subservient to the most various purposes, and some of them most widely remote from the primary intention of the word itself. I say, a confined original meaning; for these, and some other of the Greek poets, very generally prefer the use of the specific to that of the generic word,<sup>o</sup> in places where either might properly be called metaphorical. Thus, for a single instance out of many, the verb "to pursue,"

<sup>o</sup> In English, we have in many cases two words counterparts to each other, the one preferred in prose, and the other in poetical composition, but equally generic, or of equally extensive signification: in this the Greeks were, comparatively speaking, deficient, if indeed it be a defect. The latter description of word, it may be observed, is generally an adopted, not a native one.

though somewhat abstract, and discovering from its first creation an aptitude for a wide application, is nevertheless, with reference to such a word as knowledge, evidently metaphorical, and for most poets would be sufficiently strong: here Æschylus gives a preference to the more narrow, and with him favourite verb,<sup>p</sup> *θηράω*, to hunt, or chase. And here it is especially to be observed, that these specific words, for the most part, were in full possession of their distinct primary meaning, and therefore had not become indifferent to the mind, as many of our own have, but were felt at once to be metaphorical, and induced comparison. In other words, the Latin and English poets form their figures, if not from the raw material, at least from that which by constant use has become pliable, and is no longer very strongly defined: Æschylus, Pindar, and often Sophocles, force that which is rigid and peculiar in its form to assume another shape; there is something painful in the distortion, and the traces of the old and proper figure appear too distinctly in the new. Where the analogy is very strong, of course the more distinct the image is the better; but in the majority of the cases to which I refer, it is quite the opposite. Whilst the power and structure of the

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Æsch. Sup. 81. Wellauer edit.

Greek language gives us a high idea of civilization, an opposite effect is produced in the case of these writers, by the apparent poverty in the respect just mentioned; if not poverty, or want of invention, it is at any rate an undue partiality for certain words or allusions, which produces the same effect on the mind of the reader. Without entering into the question, whether this frequent and diverse use of the same word is in itself consistent with the beautiful, or whether it is a relic of the barbarous in language, it would surely have been an advantage had there been a little more variety in the words thus subjected, like chemical substances, to experiment, as to their capabilities of combination; for where a feeling so universal as the love of variety is concerned, it is little to the purpose to speak of the unfairness of measuring ancient writers by standards of modern taste, or to justify repetition, unless there is some express object to be gained thereby. Ossian's poems are allowed to be somewhat tedious, from the frequent introduction of the same images, though never so beautiful in themselves; and in ordinary writing, there should be a reluctance to disgust and fatigue, by constant reiteration of the same term, though the impression made, both on the understanding and the ear, be a faint one, in comparison with that of which we have been speaking.

In following up and matching the more harsh of these metaphorical usages, we receive but little assistance from the Latin poets. In English they are more frequent; but this is only because we possess writers who, like Shakspeare, levied their images from the whole world of matter; and amongst thousands of other objects, natural and artificial, those which the Greeks repeat to satiety, would, in their turn, occur. Extract from the fourteen plays of Æschylus and Sophocles, five or six words, and it is astonishing how much their metaphorical language will be reduced. These I shall mention in the sequel, partly to verify what has been said, and partly to give a view of Grecian life and Grecian taste. Indeed, I think it would be difficult to find any people, having claim to a high degree of cultivation, who so frequently and harshly force upon us, by the language of their poetry, an acquaintance with their habits, customs, and employments.

Nautical allusions are the most frequent. Few words have been made to adapt themselves to more various purposes than the two ἐρετμός<sup>1</sup> and

<sup>1</sup> I will instance a few of these.

\* Μῆτιν ἐρέσσων.

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Ἐξεστίν οὖν εἰπόντι τ' ἀληθῆ φίλα

Σοὶ μὴδὲν ἦσαν ἢ πᾶρος ξυνηρετμεῖν.

Ajax, 1307.

Ἐρέσσουσιν ἀπειλὰς διακρατεῖς Ἀτρεΐδαι.

Ajax, 246.

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Supplices, 535, 6.

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 οὐ μῆτιν ἐρίσων by the usual confusion of d and e in MSS.  
 here is not the slightest authority for this Sophocles did  
 prefer the verb ἐρίσων to ἐρίσων as I could prove  
 no instances than are here quoted & where the  
 the verb ἐρίσων is as violent as it is here*

*ὑἱος.* I have said above, that in English we occasionally find parallels to the harshest and most violent metaphors, and it might have been expected that, as a nautical people, almost every possible application of such words as the oar and the gale would have been familiar to our language. I do not know how far the verses of Taylor, the water poet, or Dibdin's sea songs, might assist me, supposing a reference to professional poetry were fair: as far as ordinary poetry is concerned, we fall far short of the Greeks in the service which we have exacted from these simple words.

There are other terms connected with navigation, the usages of which, though not so frequent, are even more harsh than these. I allude to such expressions as the "harbour of a cry," "the prow of the heart," "the rudders of horses," with many more ; but every play is so replete with this kind of reference to the

Τύχοιμ' ἀνέκαθεν οὐρίσας	
Ἔνθα σ' ἔχουσιν εὐναί.	Choeph. 315, 16.
✠ Πατὴρ δὲ γὰρ αἴσα τόνδε σοῦρίζει μορον.	Choeph. 914.
* Ἀλλὰ γόνων ἂ φίλαι κατ' οὔρον	
Ἐρέσσειε ἄμφι κρατὶ πόμπιμον χερσὶν	
Πίτυλον.	Sept. Cont. Theb. 886, 7.
Τὸν αὐτὸν αἰεὶ δαίμον' οὐριεὺν τύχης.	Persæ. 601.
Ἐὰδ' ὀρθῶς ἐμπέδα κατουρίζει.	Trachin. 823, 4.
Ἔ	
Ἰτω κατ' οὔρον . . . . .	
. . . . . πᾶν τὸ λατὸν γένος.	Sept. Cont. Theb. 675, 6.
Οὐδὸς ὀφθαλμῶν ἐμῶν	
Αὐτῇ γένοιτο' ἀπῶθεν ἐρπούση καλῶς.	Trachin. 812, 13.

In this passage  $\sigma\alpha\upsilon\epsilon\iota\varsigma$  is the error of  $\sigma\alpha\iota\epsilon\iota\varsigma$  not  $\sigma\alpha\upsilon\epsilon\iota\varsigma$ . Since  $\beta\acute{\upsilon}\kappa\omicron\varsigma$  is a favorable wind, it could hardly be applied to a man. occasion. Read therefore -  $\kappa\alpha\tau\alpha\ \epsilon\acute{\omicron}\omega$  - For thus you -  $\kappa\alpha\tau\alpha\ \epsilon\acute{\omicron}\omega$  properly allude to 'the flow of tears'. The very same error has crept into Lth. 676.  $\odot$ . Do not think this I should read  $\sigma\alpha\upsilon\epsilon\iota\varsigma$  ~~was~~ is a wind with reference to that

sea and shipping, that it is needless to multiply instances.

The metaphors derived from the sword<sup>3</sup> and the bow, correspond as nearly as possible with those of similar origin in Latin and English, as indeed do almost all those of a military nature. The shield, the war horse, the tower, and the ambush, have been in every nation almost equally serviceable to the warrior and the poet.

The employments of the husbandman, the merchant, the weaver, the smith, the craftsman, the herdsman, the hunter, are all occasionally introduced, but generally with a variation of terms which prevents the appearance of sameness, with the exception of the last,<sup>4</sup> of which instances will be found in the note to confirm an expression made use of above.

The amusements of the Athenians afford compara-

<sup>3</sup> It will be enough to mention the words *δέξω, καταμβλύνω, θήγω, τοξεύω*, and *σκοπῶς*, some at least of the various adaptations of which will occur to every reader of Greek tragedy.

<sup>4</sup> Ὡ χεῖρες οἷα πάσχει' ἐν χρεῖα φίλης  
Νευρᾶς, ὅπ' ἀνδρὸς τοῦδε συνθηράμεναι.

Philoctetes, 992, 3. Herm. edit.

Ἀλλὰ μὴν ἴμεν' ἐμὸς παῖς τήνδε θηράσαι πόλιν.

Persæ, 229. Well. edit.

Τυρανίδα θηρᾶν.

Œd. Tyr. 540, 1.

Θηρᾶν οὐ πρέπει τ' αἰμήχαρα.

Antig. 92.

Ἡξοῦσι θηρεύσυντες οὐ θηρασίμους  
Γάμους.

Prom. Vinc. 860, 1

tively few metaphors ; indeed, the dice<sup>u</sup> and the race-course are, as far as I can recollect, nearly the only ones so applied in these tragedies ; and the two together, not, I think, more than six or eight times.

It is not by long strains of commendation that the child expresses its attachment to the parent, "in whose smile and by whose side" it has lived from its infancy—it has a thousand simpler and more genuine earnestness of its affection ; so it is not in their exquisite descriptions that we have the truest evidence of the love of the Athenians for external nature. We need do no more than advert to their tendency to anthropomorphism, or the worship of the human form, admirably treated of by Mr. Coleridge,<sup>\*</sup> in connection with this principle. I will collect some of their most common phrases and expressions, and consider them with reference to it. Let us notice, for instance, the high importance which they attach to that grand key of external nature, the eye. Why, by a readily adopted Eastern metaphor, is the monarch or the magistrate the eye<sup>v</sup> of the state, but that the

\* Instances are :

≠ Τύχη δ' εὐπροσωποκοίτη.	Choeph. 963.
Ἔργον δ' ἐκ κύβοις Ἄρης κρινεῖ.	Sept. Cont. Theb. 396.
Τρις ἐξ βαλοῦσης τῆσδ' ἐμοὶ φρυκτωρίας.	Agam. 33.
Ἐνταῦθα κάμπτειν τὸν ταλαίπωρον βίον.	CEd. Col. 91.
Κάμψαι διαύλου θάτερον κῶλον πάτω.	Agam. 335.

\* Introduction to the Study of the Classics, by H. N. Coleridge, p. 24.

<sup>v</sup> Persæ, 164. Wellauer. edit.

≠ The word *εὐπροσωποκοίτη* is a compound at variance with the Greek language, and is more worthy of the mint of Botte than He although adopted by his little Wallaver. The passage in the C is decidedly corrupt.  
*Blomfield, εὐπροσώπων κοίτη Paley. εὐπροσώπων*

though somewhat abstract, and discovering from its first creation an aptitude for a wide application, is nevertheless, with reference to such a word as knowledge, evidently metaphorical, and for most poets would be sufficiently strong : here Æschylus gives a preference to the more narrow, and with him favourite verb,<sup>p</sup> *θηράω*, to hunt, or chase. And here it is especially to be observed, that these specific words, for the most part, were in full possession of their distinct primary meaning, and therefore had not become indifferent to the mind, as many of our own have, but were felt at once to be metaphorical, and induced comparison. In other words, the Latin and English poets form their figures, if not from the raw material, at least from that which by constant use has become pliable, and is no longer very strongly defined : Æschylus, Pindar, and often Sophocles, force that which is rigid and peculiar in its form to assume another shape ; there is something painful in the distortion, and the traces of the old and proper figure appear too distinctly in the new. Where the analogy is very strong, of course the more distinct the image is the better ; but in the majority of the cases to which I refer, it is quite the opposite. Whilst the power and structure of the

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- Τύχοιμ' ἀνέκαθεν οὐρίσας  
 \* ἔνθα σ' ἔχουσιν εἶναί. Choeeph. 815, 16.  
 † Πατὴρ δ' αἶσα τόνδε σοῦριζει μόρον. Choeeph. 914.  
 \* Ἀλλὰ γόνυ δ' φίλαι κατ' ὄδον  
 Ἐρέσσει' ἀμφι κρατὶ πόμπιμον χερσὶν  
 Πίτυλον. Sept. Cont. Theb. 836, 7.  
 Τὸν αὐτὸν αἶε δαίμων' οὐριεὺν τύχης. Persæ, 601.  
 Ἐδδ' ὀρθῶς ἐμπέδα κατουρίζει. Trachin. 823, 4.  
 Ὡς αὖ ἐστὶν ἄσιν ? & ἴτω κατ' ὄδον . . . . .  
 . . . . . πᾶν τὸ λαῖον γένος. Sept. Cont. Theb. 675, 6.  
 Οὐρος ὀφθαλμῶν ἐμῶν  
 Αὐτῇ γένοντ' ἀπῶθεν ἐρπούση καλῶς. Trachin. 812, 13.

In this passage σοῦρι'ζει is the error of σοῦ'ρι'ζει not σ'οῦρι'ζει. Since οὔρος is a favorable wind, it could hardly be applied to a melancholic occasion. And therefore - κατὰ εἶω - For thus you - κατὰ εἶω may properly allude to 'the flow of tears'. The very same error has crept into Th. 676. Do not think this I should not say that οὔρος was in a wind with reference to that.

This is misleading enough: in your text there is no word there water house to be candidly in a voice of address.

sea and shipping, that it is needless to multiply instances.

The metaphors derived from the sword<sup>\*</sup> and the bow, correspond as nearly as possible with those of similar origin in Latin and English, as indeed do almost all those of a military nature. The shield, the war horse, the tower, and the ambush, have been in every nation almost equally serviceable to the warrior and the poet.

The employments of the husbandman, the merchant, the weaver, the smith, the craftsman, the herdsman, the hunter, are all occasionally introduced, but generally with a variation of terms which prevents the appearance of sameness, with the exception of the last,<sup>†</sup> of which instances will be found in the note to confirm an expression made use of above.

The amusements of the Athenians afford compara-

\* It will be enough to mention the words *δέξω, καταβλύνω, θήγω, τοξεύω*, and *σκοπός*, some at least of the various adaptations of which will occur to every reader of Greek tragedy.

† Ὡ χεῖρες οἷα πάσχει' ἐν χρεῖα φίλης  
Νευρᾶς, ὑπ' ἀνδρὸς τοῦδε συνθηρώμεναι.

Philoctetes, 992, 3. Herm. edit.

Ἀλλὰ μὴν ἴμειρ' ἐμὸς παῖς τήνδε θηρόσσι πόλιν.

Persæ, 229. Well. edit.

Τυραννίδα θηρᾶν.

Œd. Tyr. 540, 1.

Θηρᾶν οὐ πρέπει τ' αἰμήχαρα.

Antig. 92.

Ἡξουσὶ θηρεύουσιντες οὐ θηρασίμους

Γάμους.

Prom. Vinc. 860, 1

tively few metaphors ; indeed, the dice" and the race-course are, as far as I can recollect, nearly the only ones so applied in these tragedies ; and the two together, not, I think, more than six or eight times.

It is not by long strains of commendation that the child expresses its attachment to the parent, "in whose smile and by whose side" it has lived from its infancy—it has a thousand simpler and more genuine earnestness of its affection ; so it is not in their exquisite descriptions that we have the truest evidence of the love of the Athenians for external nature. We need do no more than advert to their tendency to anthropomorphism, or the worship of the human form, admirably treated of by Mr. Coleridge,<sup>\*</sup> in connection with this principle. I will collect some of their most common phrases and expressions, and consider them with reference to it. Let us notice, for instance, the high importance which they attach to that grand key of external nature, the eye. Why, by a readily adopted Eastern metaphor, is the monarch or the magistrate the eye<sup>†</sup> of the state, but that the

\* Instances are :

‡ Τύχη δ' εὐπροσωποκίττα.	Choeeph. 963.
"Έργον δ' ἐκ κύβοις Ἄρης κρινεῖ.	Sept. Cont. Theb. 396.
Τρις ἐξ βαλοῦσης τῆσδε μοι φρικτωρίας.	Agam. 33.
Ἐνταῦθα κάμπειν τὸν ταλαίπωρον βίον.	Œd. Col. 91.
Κάμψαι διαύλου θάτερον κῶλον πάλιν.	Agam. 335.

‡ Introduction to the Study of the Classics, by H. N. Coleridge, p. 24.

† Persæ, 164. Wellauer. edit.

‡ The word *εὐπροσωποκίττα* is a compound at variance with the general use of the Greek language, and is more worthy of the mint of the than He, although adopted by his lickspittle Wellauer. The passage in the *Œd.* is decidedly corrupt.  
Blomfield, *εὐπροσώπων κοίττα* Paley. *εὐπροσώποκ.*

eye was held to be the monarch of the senses? It is probable that all, but especially the Oriental nations, give the vision this pre-eminence, none however shew it so distinctly as the Greeks. The voice<sup>a</sup> and the clash<sup>a</sup> are seen; the pæan<sup>b</sup> flashes, and the echo gleams<sup>c</sup> back from the distant rock; by the voice the blind<sup>d</sup> beholds, the ears<sup>e</sup> of the deaf are sightless; as in Hebrew poetry, the possession of this faculty makes the grand difference between the living and the dead,<sup>f</sup> for life and light are one. Not merely is the eye the means of discovery, but, by a bold conversion, the means<sup>g</sup> of discovery are the eye. Words referring to a definite and beneficial object are seeing<sup>h</sup> words. The eyes are dearer<sup>i</sup> than children; and the warrior values his lance, not merely above the gods, but above his very eyes.<sup>k</sup> When the poet wishes to put into the mouths of the Persian chorus the highest title for their queen, she is a light equal to the eyes<sup>l</sup> of the gods. Orestes is the only hope, the precious eye<sup>m</sup> of his house, and of his sister.

To continue the argument, and, at the same time, to give further instances of the favourite expressions of

<sup>a</sup> Prom. Vinc. 21, 22.

<sup>a</sup> Sept. Cont. Theb. 99.

<sup>b</sup> Œd. Tyr. 187. Herm. edit.

<sup>c</sup> Philoct. 189.

<sup>d</sup> Œd. Col. 137, 8.

<sup>e</sup> Œd. Tyr. 372.

<sup>f</sup> Eumenid. 366.

<sup>g</sup> Œd. Tyr. 980, et Electra, 891.

<sup>h</sup> Œd. Col. 74.

<sup>i</sup> Sept. Cont. Theb. 766.

<sup>k</sup> Sept. Cont. Theb. 514, 5.

<sup>l</sup> Pers. 146, 7.

<sup>m</sup> Choeph. 326 et 927.

these two poets, we may judge in the contemplation of what objects they loved to employ the faculty of sight, by noticing the use of such words as *στάζω*, *θάλλω*, *κάνθος*, with their compounds and derivatives. The connection of these with subjects in themselves the most dark and calamitous, produces a frequent, and perhaps not altogether unintentional, Euphemism. Horror<sup>a</sup> and woe<sup>o</sup> trickle drop by drop shudderingly along the heart, as the cool filterings of the cavern. One and the same word, which expresses to us the oozing<sup>p</sup> of the dark effervescence of frenzy in the soul, might perhaps more properly be used to describe the distillation of the honey of Hymettus. Disease spreads itself, and blooms forth upon the flesh<sup>q</sup> as the overgrowing of herbage. The existence<sup>r</sup> of the nightingale is shrouded in sorrows sprouting around her thick as foliage. The hoariness<sup>s</sup> of old age is a white blossoming; the very compliment which old January pays himself in Chaucer's Tale. The mis-

"	Ἄχθος δειματοσταγές.	Choeph. 829.
o	Στάζει πρὸς καρδίας Μησισιπήμενον πόνος.	Agamem. 172, 3.
p	Τὰς μανίας δεινὸν ἀποστάζει	
†	Ἀνθηρόν τε μένος.	Antig. 949, 50.
q	Ἦνθηκεν, ἐξώρμηκεν. Νόσος ἀεὶ τέθηλε.	Trachin. 1079. Philoct 258, 9.
r	Ἀμφιβαλῇ κακοῖς βίον.	Agamem. 1113.
s	Λευκανθές κάρα. Ἠρθισμένον.	Œd. Tyr. 735. Electra, 43.

## g

† To my present mind the word ἀνθηρόν as applied to the παρὰ γὰρ  
καὶ ἐν στήθεσσι. Perhaps Sophocles wrote — δεινὸν ἀπέσταζ' ἰ-  
ος τὸ μένος the terrible παρὰ γὰρ ἐν στήθεσσι distills the poison of a  
but observe τοδ' ἀγλήγον μανίας <sup>αἰέτος</sup> ἀνδρὸς καταβέβηχεν  
Trachinid. Herman 994.5

fortunes of a noble family are made to burst forth into bloom.<sup>4</sup> The haughty speech<sup>5</sup> is the efflorescence of the lips. Groans<sup>6</sup> are the flowers plucked from the tree of anguish, and the chanters of the funeral dirge shower<sup>7</sup> these upon the bier; so that not merely the custom, but the very language of the Greeks, veiled, as it were, the deformity of death, and scattered the corpse with flowers.

From these considerations, how easy is it to account for certain other of the Greek Euphemisms. It was less owing to the politeness, than to the temperament of this people, that they were fond of evading expressions that reminded them of mortality. The very thought of the cessation of existence threw a shadow on the countenance of the animated Athenian, to whom nothing but the light of fame could compensate for the loss of the day-beam, and the uncertainty of Elysium. From such a people, it was no small sacri-

Πολλοῖς ἐπανθίσαντες πόνοις γε δόμους.

Sept. Cont. Theb. 932, 3.

" Τούσδε μοι ματαίαν γλωσσαν ὦδ' ἀπανθίσαι. Agamem. 1647.

\* ‡ Γέθνα δ' ἀνθεμίζομαι. Supp. 69.

γ Ἰμῶς δὲ κωκυτοῖς ἐπανθίζειν νόμος. Choeph. 148.

<sup>4</sup> Ἀνθος is very often used for any thing that appears or rises on the surface, especially of liquid. It has occurred to me, that this sense may have been derived from the water-lily.

Ὁρώμεν ἀνθοῦν πέλαγος Αἰγαίου νεκροῖς

Ἀνδρῶν Ἀχαιῶν ναυτικῶν τ' ἐρείπγων.

Æsch. Agamem. 659, 60.

ἀναμυχθίζομαι does not correspond with ἐνδύκοι γόμοις in the 9.  
 ‡ In my edition you will find the true reading restored to Æschylus  
 γόενα δ' ἀναμυχθίζομαι: while in the Choephora one would expect to find  
 Ἰμῶς δὲ κωκυτοῖς ἐπ' ὧν 24  
 in the Supplies. I shall adduce a passage from the Philop. 148  
 in that γόενα ἀνθεμίζομαι as far as the thought goes  
 = ποικίλῃ ἐκφρασίᾳ

fice which Pericles demanded, when he bade them leave their pleasure-grounds and gardens to the ravages of the Spartan, and exchange the olive groves of Attica even for the statues of Phidias; and Alcibiades shewed a thorough knowledge of their nature, when he celebrated his recall from exile, by protecting their festive procession through the open country to the temple at Eleusis.

Every one is ready to exclaim against the harshness of the style of Æschylus. It is curious to observe, how many of the peculiarities which perhaps deserve that name may be resolved into one principle, the love of personification, displaying itself in various forms, more or less palpable. Of these, one of the most common is, the primitive mode of expressing all connection, whether between moral qualities, continuous actions, or even inanimate substances, by the various degrees of human relationship.<sup>2</sup> This mode of exhibiting the affinity of the virtues, vices, and passions, abounds in all the poetry over which the mythologies of Greece and Rome have exerted an influence: but in the manner in which the Greeks, especially the tragedians

<sup>2</sup> The greatest violence of this kind, of which any of our better poets have been guilty, is, perhaps, to be found in the following instance:

"God so commanded, and left that *command*  
*Sole daughter of his voice.*"

Par. Lost, b. ix.

And I am doubtful whether this expression is not an Homeric one.

and Pindar, use this figure, there is a peculiar suddenness, caused by the general absence of any thing like description or circumstance. We are not made familiar with the personifications by any imagery; they start at once into life and activity, without colour, limb, or feature; and they are conspirators<sup>a</sup> or kinsmen, without having been recognised as men. In these "shapes which shape have none" "distinguishable," it cannot but be allowed that Æschylus is often *feliciter audax*; in others he is not equally successful. Such expressions as "ravagings,"<sup>b</sup> the blood relations of overrunnings," "smoke<sup>c</sup> and mud, the sisters of fire and dust," are literally imitations of the babblings of language in its infancy.

Another form in which this love of personification displays itself, is, the various bestowal of the power of agency. To verbs which seem to require a sentient, and often even a moral agent, there is substituted in many cases the action of such an agent, as in such instances as these: "Dragging<sup>d</sup> shall not reverence the hair;" "Rending shall not compassionate the robe." Sometimes the moral quality, being the agent, as it were, enacts itself. "Boastfulness<sup>e</sup> has thoughts higher than befit humanity;" and "compassion<sup>f</sup> be-

<sup>a</sup> Æsch. Supp. 123. Well. edit.

<sup>b</sup> Sept. Cont. Theb. 333.

<sup>c</sup> Sept. Cont. Theb. 476, and Agamem. 495. Dindorf. edit.

<sup>d</sup> Supp. 861 and 890.

<sup>e</sup> Sept. Cont. Theb. 407.

<sup>f</sup> Supp. 481, 482.

holds with hatred, insolence and cruelty." Often, that which might more properly be called the cause, is made the operator. Thus the prostration of his father Agamemnon will restore<sup>s</sup> Orestes; "the observations<sup>h</sup> taken by Danaus destroy the suppliants;" and "the appearance of the beacon-light throws the dice<sup>i</sup> luckily for the Argive watchman." Occasionally, a part of the agent is taken for the whole: "The right hand is a righteous workman,"<sup>k</sup> and "the foot of Agamemnon is the devastator<sup>l</sup> of Troy." To the instances already given, perhaps more might be added; these are, however, sufficient for my purpose. Some of them I have been able to illustrate, and others I have been obliged to leave in their unrivalled eccentricity. There is not a doubt, as I have before hinted, that the very points in which modern, and many ancient judges, would censure Æschylus, were those on which he especially prided himself.<sup>m</sup> I know not how far the reader will agree with me, but it is my impression, that the modifying epithet which accompanies many of his metaphors, such as the "dry wave of the army," "Agamemnon's fatal robe," "a chain *unforged*," were used not at all as corrective,

<sup>s</sup> Agamem. 1258. Well. edit.

<sup>h</sup> Supp. 767.

<sup>i</sup> Agamem. 33.

<sup>k</sup> Agamem. 1379.

<sup>l</sup> Agamem. 907. Dindorf. edit.

<sup>m</sup> The number of these whimsicalities which occur in the Suppliants, are redolent of a young writer, and give strong confirmation to the idea, that this was one of his earliest productions.

but to augment, and make as evident as possible, the difference between the objects compared, except in a single point of resemblance.

This Introduction has already exceeded the limits which I had assigned to it, and I hasten to a conclusion.

With regard to the Greek and Latin quotations, I have nothing to say, except that they are the result of fair reading, and not collected from glossaries, indexes, and scholiasts ; by application to which, the reader, if he pleases, may, I have no doubt, considerably increase their number. Some of the more familiar illustrations have indeed been intentionally omitted.

Though sanguine as to the reasonableness of the design of this work, I am diffident as to the execution ; and were I to defer the publication for years, I should in all probability still feel some dissatisfaction, both in respect of the number and aptness of the quotations. Rational men, and even men of taste, are not agreed as to what degree of similarity constitutes a parallel strong enough to deserve notice. What one would point out as remarkable, is deemed trivial by another ; and in a matter of this kind, perhaps there can be no exact rule or definition.

With the proverb before my eyes, that “few men are bold enough to prune their own vines,”

I have endeavoured to be as unsparing as possible; still many passages may have found their way into these pages, which a better and less partial judge would have excluded. But individuals with what are usually called hobbies, afford mankind much entertainment; and so perhaps they ought to meet with some indulgence, where their enthusiasm is likely in the remotest degree to conduce to any useful end.

The present form of publication has been adopted, partly for the reader's sake, and partly for my own. For my own, because it is probable that these plays may meet with a wider circulation if published in numbers, than in an entire volume; and still more, because I am reluctant to cease finally from the collections of these passages, which, like the flowers of Eve before her expulsion from Eden, have often been

“ My earliest visitation, and my last.”

For my reader's, because many may be disposed to see the illustrations of the play which they may happen to be reading, without being obliged to purchase the entire set. At the same time, I shall have an opportunity of presenting, in a more perfect form, some of those to which the quotations are at present comparatively few. It cannot of course be expected that, after I have done my utmost, all will

*Read, as I proposed to do, on Pörring.*  
 ἡλός Ἀλγεσι, παιδων ἀπαιτή, λεχέων

Τρόπον αἰγυπίων, οὔτ' ἐκπατίοις

*Its old walls, ten times  
 As old as I am, and I'm very old,  
 Have served you, so have I, and I and they  
 Could tell a tale; but I invoke them not.*

Byron's *Foscari*, act v. sc. 1.

The same idea occurs in the Doge of Venice, act v. sc. 1; and in Talfourd's *Ion*, act iii. sc. 2.

- 49 Τρόπον αἰγυπίων, οὔτ' ἐκπατίοις  
 Ἀλγεσι παιδων, ὑπατοι λεχέων  
 Στροφοδινούνται,  
 Πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι,  
 Δεμνιοτήρη  
 Πόνον ὀρταλίων ὀλέσαντες.

And as an eagle who, with pious care,  
 Was beating widely on the wing for prey,  
 To her now silent eyrie doth repair,  
 And finds her callow infants forced away.  
 Stung with her love, she stoops upon the plain,  
 The broken air loud whistling as she flies,  
 She stops, and listens, and shoots forth again,  
 And guides her pinions by her young ones' cries.

Dryden's *Annus Mirabilis*.

- 52 Πτερύγων ἐρετμοῖσιν.

Volantes

Remigiūm oblitæ.

Lucret. vi. 743.

Remigium alarum.

Virg. *Æn.* vi. 19.

Soon as the reedy marge  
 Was cleared, I dipp'd, with arms accordant, oars  
 Free from obstruction; and the boat advanced  
 Through crystal water, smoothly as a hawk,  
 That, disentangled from the shady boughs  
 Of some thick wood, her place of covert, cleaves  
 With correspondent wings the abyss of air.

Wordsworth's *Excursion*, b. ix.

He spread the airy ocean without shores,  
 Where birds are wafted with their feathered oars.

Song of Mopus, in Blackmore's *Sir Arthur*.

*The green bird guided Thalaba,  
Now oaring with slow wing her upward way.*  
Southey's Thalaba, b. xi. 6.

70 Ἀπύρων ἱερῶν.

Τεῦξαν δ' ἀπύροις ἱεροῖς  
Ἄλσος ἐν ἀκροπόλει.

Pind. Olymp. vii. 88.

73 Τῆς τότε ἀρωγῆς.

Construct. The adverb of time for the adjective.

If not  
So high, as now I find you, in *my then*  
*Conceptions.*

Byron's Werner, act v. sc. 1.

My *sometime* daughter.

Lear, act i. sc. 1.

Mild innocence  
A *seldom* comet is.  
Donne's Lines to the Countess of Huntingdon.

*The often mutinies*  
Of nobles.  
Daniel's Civil Wars, b. i. stanza 8.

To willing minds *no twice entreaty* needed.  
Quarles's History of Queen Esther, sect. 11.

My *six times consulship.*  
Lodge's Wounds of Civil War, act ii. sc. 1. 1590. (Dodsley.)

80 Κατακαρφομένης.

*Deflourished* mead, where is your heavenly hue?  
Drummond of Hawthornden, sonnet 59.

80 Τρίποδας μὲν ὁδοῦς

Στείχει.

Ἀνθρώπον κατέλεξας  
Γηραλέος τὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει.  
Answer to the Enigma of the Sphinx.

At length an aged sire far off he sees.

Three legs he had, the wooden was the best.

G. Fletcher's "Christ's Victory and Triumph on Earth," stanza 15.

3. θυμοβόρον - Cicero. *'Ipsa vnum cor edens'* from Homer's *Ὁν θυμὸς ἐδεν*.

4

# AGAMEMNON.

Shall I draw the only tooth that's left?  
Are you not he, that filthy covetous wretch  
With the three legs?

B. Jonson's *Volpone*, act v. sc. 9.

92

Οὐρανομήκης

Δαμπάς.

A spout of fire shines ruddy bright,  
And, gathering to united glare,  
*Streams high into the midnight air.*

Scott's *Rokeby*, canto v.

103

Τὴν θυμοβόρον φρένα λύπη.

Or dost thou give the winds afar to blow  
Each vexing thought, and *heart-devouring* woe.

Congreve's *Epistle* to Lord Cobham.

105  
ans. to  
103 in aut.  
B. Nicholson

Ἔτι γὰρ θεόθεν καταπνέει  
Πειθῶ μολπᾶν,  
Ἀλκὰν σύμφυτος αἰών.

I tread

On life's last verge, . . . if right I deem  
Of the still voice that whispers in my heart,  
Th' immortal muses have not quite withdrawn  
Their old harmonious influence.

Akenside's *Pleasures of Imagination*, Second Form of the Poem, b. iii. 325.

113

Οἰωνῶν βασιλεύς.

Μετ' οἰωνοῖσιν ἀνακτες

Αἰετοί.

Oppian. de Piscat. ii. 539.

Αἰετὸς

Ἀρχὸς οἰωνῶν.

Pind. *Pyth.* i. 10. 13.

120

Αἴλινον, αἴλινον.

Ælinon in silvis, idem pater, Ælinon, altis  
Dicitur invita concinuisse lyra.

Ovid. *Amor.* l. iii. eleg. ix. 23.

125

Χρόνῳ μὲν ἀγρεῖ  
Πριάμου πόλιν ἄδε κέλευθος.

The wit of man will be exercised till doomsday, before an atom of  
wisdom elicited from the words *ἴσως οὐρανὸς αἰών*. The interpretation  
of *Νοῦς*, which is adopted by Tellerer, may pass current in Germany, where  
it is swallowed more readily than sense; but no man out of Bedlam would  
have the absurdity of the passage. Unless I am egregiously mistaken there  
is here some allusion to the song of the old swan, and hence we might  
read *πρὸς αἰὶν μολπῶν, Κρυνὸς οὐρανὸς αἰών* - a life of equal length with the



12. σταζει wants its case. Euripides wrote στεινει. |

σταζει is used intransitively as well as transitively. σταζει γὰρ αὖ  
μοι φρίκην τότ' ἐν θυγῶν ἀγγέλων αἶμα Philoct.  
γλυκεῖαι μέλιτος ἐσαδον ῥοαί. See Barch. Matthew's 66  
There is also an instance in the text of the. I suspect which  
of this measure.

# AGAMEMNON.

If wisdom is our lesson, and what else  
Ennobles man, what else have angels learn'd?  
Grief! More proficient in thy school are made  
Than genius or proud learning e'er could boast.

Young's Night Thoughts, b. v.

Nor was he chang'd, but kept in lofty place  
The wisdom which adversity had bred.

Wordsworth's Song, Brougham Castle.

Grief should be the instructor of the wise,  
Sorrow is knowledge.

Byron's Manfred, act i. sc. 1.

172 Στάζει δ' ἐν θ' ὕπνῳ πρὸ καρδίας  
Μνησιπήμων πόνος.

Στάζει ἐνὶ κραδίῳ γλυκερὸν γάμος.

Oppian de Piscat. i. 275.

176 Σέλμα σεμνόν.

The most austere and upright censurer  
That ever sat upon the awful bench.

Webster's Appius and Virginia, act iii. sc. 1.

199 Βαρεία μὲν κῆρ τὸ μὴ πιθέσθαι  
Βαρεία δ', εἰ  
Τέκνον δαίξω, δόμων ἄγαλμα.

Compare the position of the king in the ancient ballad of St. George and the Dragon, lines 55 to 70.

Percy's Relics, Series iii. book iii. ballad 2.

211 Ἀνάγκας ἔδν λέπαδνον,  
Φρενὸς πνέων δυσσεβῆ τροπαίαν  
Ἀναγνον, ἀνίερν, τόθεν  
Τὸ παντότολμον φρονεῖν μετέγνων.

So in the strength of evil shame,  
His mind the young man knit,  
Into a desperate resolve  
For his bad purpose fit.

§

Southey's All for Love, b. i.

Τροπαίαν φρενός.

Those hovering shades  
That wait the revolution in our hearts.

Young's Night Thoughts, b. iii.

1. There is no such substantivum as τροπαία, nor, if there were, could it be united to πνέων.  
Hence the phrase τροπαία is not suitable. 27 ὁδὸς  
I have not met with τροπαία in Homer and the phrase is awkward.

33. πέποινα θ' ὡς ἐν γραφαῖς. - Sydney Walker has quoted some parallels (page 46 of C.T.). as a general rule I do not take more than five or four unless the passage is very curious or so.

# AGAMEMNON.

7

- 231 Ἐβαλλ' ἕκαστον θυτήρων  
'Απ' ὀμματος βέλει φιλοϊκῶ.

An unwary dart which did rebound  
From her fair eye.

Spenser's Faëry Queen, b. iii. canto v. stanza 42.

And she like harmless lightning throws her eye  
On him, her brothers, me, her masters, hitting  
Each object with a joy.

Cymbeline, act iii. sc. 5.

- 233 Πρέπουσά θ' ὡς ἐν γραφαῖς.

Usque ad unguiculo ad capillum summum est festivissima  
Estne? considera. Vide: *signum pictum pulchre videris.*

Plaut. Epidic. v. 1.

Pectoraque artificum laudatis proxima signis.

Ovid. Metamorph. xii. 398.

Truces manicas, defectaque virginis ora  
Cernit, et ad primos turgentia lumina fletus,  
Exanimum veluti multa tamen arte coactum  
Mœret ebur, Pariusve notas et nomina sumpsit,  
Cum lapis, et liquidi referunt miranda colores.

Valer. Flacc. Argonaut. ii. 464.

Forms such as nature moulds, when she would vie  
With fancy's pencil.

Moore's Veiled Prophet.

- 256 Ἔως γένοιτο μητρὸς εὐφρόνης πάρα.

The clouds are chased away,  
*Night ne'er was mother to so bright a day.*

Shirley's Court Secret, act v. sc. 3.

- 273 Φρυκτὸς δὲ φρυκτὸν δεῦρ' ἀπ' ἀγγάρου πυρὸς  
'Ἐπεμπεν. Ἴδη μὲν, πρὸς Ἑρμαῖον λέπας, &c.

A sheet of flame from the turret high  
Wav'd like a blood-flag on the sky,  
All flaring and uneven;  
And soon a score of fires, I ween,  
From height, and hill, and cliff, were seen,

Each with warlike tidings fraught;  
 Each from each the signal caught;  
 Each after each they glanced to sight,  
 As stars arise upon the night.  
 They gleamed . . . . .

Till high Dunedin the blazes saw  
 From Soltra and Dumpender Law.

Scott's Lay of the Last Minstrel, canto iii.

There's yet another element, cried aloud  
 Samor, and in the fire he cast a brand  
 A moment, and up rushed the giant fire  
 . . . . . Eastward far, anon  
 Another fire rose furious up, anon  
 Another, and another, all the hills,  
 Each behind each held up its crest of flame.  
 Along the heavens the bright and crimson hue  
 O'erleaps black Tamar, and on Heyton rock  
 It waves a sanguine standard, Haldon burns,  
 And the red city glows a deeper hue,  
 And all the southern rocks, the moorland downs,  
 In those portentous characters of flame  
 Discourse, and bear the glittering legend on.

Milman's Samor.

277 Ὅπερ τελέης τε, πόντον ὥστε νωτίσαι,  
 + Ἰσχύς πορευτοῦ λαμπάδος πρὸς ἡδονήν  
 Πεύκη, τὸ χρυσοφειγγές, ὡς τις ἥλιος,  
 Σέλας παραργεῖλασα.

Many a fire  
 Up flaming, stream'd upon the level sea  
 Red lines of lengthening light, which far away  
 Rising and falling, flashed athwart the waves.

Southey's Madoc, part i.

297 Φλογὸς μέγαν πώγωνα.

Forbear; the ashy paleness of my cheek  
 Is scarletted in ruddy flakes of wrath;  
 Which like some *bearded meteor* shall suck up,  
 With swiftest terror, all those dusky mists.

Ford's Love's Sacrifice, act iv. sc. 1.

The Rev. J. Mitford quotes a passage from one of King James's Poems, in which this metaphor occurs, "The sad and *bearded fires*."

Pearson was the first to object to ἡδονήν in which he and others would read ἐκδοχήν -  
 γὰρ καὶ νωτὲ, Ἰσχυρὸς πορευτοῦ λαμπάδος πρὸς Πεύκης τὸ χρυσοφειγγές - Παραργεῖλα  
 See M.L. not. on Μηλιώτης. Ἰπποκράτης.

διχοστασάντ' αὖ οὐ εἶλεν προσωνόμοις.

*Strange is it that our bloods  
Of colour, weight and heat joined all to other  
Would quite confound distinction, yet stand off  
In difference so mighty.*

*Shakepeare - All's well that ends well*

### AGAMEMNON.

*I believe that in looking over Shakespear's tragedy did it  
302 give me the last water words however make off.*

At first they swarm, then scorch, and then they take

*insertion on  
a second read*

At length grown strong, their mother fire forsake.

Dryden's Annus Mirabilis.

As long as fire outlives the parent spark.

Shelley's Adonais.

- 329 Εἰ δ' εὐσεβοῦσι τοὺς πολιissoύχους θεοὺς  
Τοὺς τῆς ἀλούσης γῆς, θεῶν θ' ἰδρύματα,  
Οὐκ ἂν γ' ἐλόντες αὖθις αὖ θάνοιεν ἂν.

See Philoctetes, 1425, 1427; and Persæ, 806, 811.

- 332 Ἔρωσ δὲ μή τις πρότερον ἐμπίπτῃ στρατῷ  
Ποθεῖν ἢ μή χρῆ, κέρδεσιν νικωμένους.  
Δεῖ γὰρ πρὸς οἴκους νοστήμου σωτηρίας  
Κάμψαι διαύλου θάτερον κῶλον πάλιν  
Θεοῖς δ' ἂν ἀμπλάκητος εἰ μῶλοι στρατὸς,  
Ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων  
Γένοιτ' ἂν.

If these you dare, albeit unjust success  
Empowers you now unpunish'd to oppress,  
Revolving empire you and yours may doom;  
Rome all subdued, yet Vandals conquer'd Rome.  
Yes, empire may revolve, give them the day,  
And yoke may yoke, and blood may blood repay.

Savage, Lines on Public Spirit.

- 348 Ἦτ' ἐπὶ Τροίας πύργοις ἔβαλες  
Στεγανὸν δίκτυον.

Secure they trust th' unfaithful field, beset,  
'Till hovering o'er them sweeps the swelling net;  
Thus if small things with great we may compare,  
When Albion sends her eager sons to war,  
Near, and more near, the closing lines invest  
Some thoughtless town.

Pope's Windsor Forest.

Ὡς δ' ὅποτε σταλκεσσι λίνον περικυκλώσαντες,  
Θηρῶν ὀρεϊτανέεσσι λόχον περισπῶν ἐπῆξαν  
Ἀνέρες ἀγρευτήρες; ὃ δὲ κριδὼν ὅλος ἀπ' ἄλλων  
Λαθριδῖος, πυκνοῖσιν ὑπὸ πτόρθοις δέδμηκεν

*undoubtedly the  
proper reading*

1. You should have adopted the splendid emendation of Stanley - αὐτὸς αὐθιγῶν αἰ  
6. Eschylus certainly did not write what is found in the vulgate. He ought however  
we written Θεοῖς δ' ἂν, ἀπλάκην εἰ μὴτοι σπῆντες, Ἐγρηγορὸς τὸ πῆμα τῶν ὀ  
ὅταν κινῶ τιν' αὐτῶν προσπαθῶ, ο μὴ τῆχοι κακὰ - Should the army return hav  
ed from night, the fate of the dead, raised up by the gods, may perhaps excite en  
'to be approached, which may heaven avert.

355. You should have adopted Blomfield's certain correction *τείνοντα πόδων* - so I suspect Homer would say or *καλλίπλοκος* has said - *Ἄθλιον*  
*Reciproca tendens nervo equino cinata tela*.

10

# AGAMEMNON.

Δίκτυα καπαλίων ἔγρην θηροσκοπὸς ἀνὴρ ;  
 Ὡς τότε λαβητοῖσι περιστiktos μελέεσσι  
 Τροίη λυγρὸν ἄλεθρον ἐμήδετο.

Tryphiodorus, 215—221.

353 Δία τοι ξένιον . . . ἐπ' Ἀλεξάνδρῳ  
 + Τείνοντα πάλαι τόξον.

Were now the bow y' bent in swich manere,  
 As it was first, of justice, and of ire,  
 The rightfull God would of no mercie here.

Chaucer's A. B. C.

360 Οὐκ ἔφα τις  
 Θεοὺς βροτῶν ἀξιούσθαι μέλειν,  
 \* Ὅσοις ἀθλίκτων χάρις,  
 Πατοῖθ'· ὁ δ' οὐκ εὐσεβής, &c.

Wherefore doth the wicked contemn God? He hath said in his heart, Thou wilt not require it.

Thou hast seen it; for thou beholdest mischief and spite, to requite it with thy hand.

Psalm x. 13, 14.

Where are the men that bragg'd that God did bless,  
 And with the marks of good success,  
 Sign his allowance of their wickedness?  
 Vain men!

Cowley on the King's Restoration, stanza 7.

365 Πνεόντων.  
 \* Ἀρη

*Spirantes æquo certamine bellum.*

Lucret. v. 393.

See mighty Marl'rough *breathing death and war.*

Broome's Poem on the Seat of War in Flanders.

The Gallic troops *breathe blood and war.*

Prior's Ballad on the Taking of Namur.

382 Ἐπεὶ

Διώκει παῖς ποτανὸν ὄρνιν,  
 Πόλει πρόστριμμ' ἄφερτον ἐνθείς.

\* ὅσοις - χάρις πατοῖθ' is incorrect Greek without ἂν. Eusebius wrote ὅσοις  
 ἀθλίκτ' ἂν χάρις πατοῖθ' - by whom things not to be touched shall have been tran-  
 led down <sup>in the doctrine</sup> ~~with delight~~ 'there is something about χάρις thus used which seems  
 against the grain some such word as ἀσμενος, is what you want  
 no evil desiderium; hence, inde libero Pulsanica tollas -  
 ποτ' ἀθλίκτ' ἐσθλός πατοῖθ'

Add Byron's description of the butterfly hunt - and Peter Pindar's ode to Sir J. Banks and the Emperor at Morocco. I know the former well and would counter it down enough

# AGAMEMNON.

11

And thus hath Paris with his cunning caught  
The dainty bird, which all so far he sought.

\* G. Peele's Beginning, End, and Accidents of the Warre of Troy.

- 394 Ἀγούσά τ' ἀντίφερνον Ἰλίῳ φθοράν,  
Βέβακεν ῥίμφα διὰ πυλάν.

Dear didst thou buy, O king, so fair a wife,

Whose dowry was destruction; portion, strife;  
Whose bed was sorrow; whose embracing, spoil.

Daniel's Civil Warres, b. v. stanza 62.

- 399 Ἰὼ λέχος καὶ στίβοι φιλόνορες.  
Παρεσσι σιγᾶς, ἄτιμος, &c.

Scholefield's reading is σῶγ' after Schutz.

He silent wander'd through his rooms of state,  
And sicken'd at the pomp, and tax'd his fate.

Now on the bridal bed his eyes he cast,  
And anguish fed on his enjoyments past;  
Each recollected pleasure made him start,  
And every transport stabb'd him to the heart.

Dr. Young's Force of Religion, b. i.

'Tis gone, frail image of love, life, and fame;  
That glass she dress'd at keeps her form no more,  
Not one dear footstep tunes th' unconscious floor;  
There sat she, yet those chairs no sense retain,  
And busy recollection smarts in vain;  
Sullen and dim what faded scenes are here,  
I wonder, and retract a starting tear,  
Gaze in attentive doubt, with anguish swell,  
And o'er and o'er on each weigh'd object dwell.

Aaron Hill's Lines at an Inn in Southampton.

Then roves he every chamber, eye and ear  
And soul all full of her that is not there,  
Emeric haunts every where, there's not a door  
Her thin form hath not glided through.

Milman's Samor.

There is an elegant imitation of the passage in question in a dedicatory poem of the Rev. J. Mitford's, prefixed to his Life of Farnell.

399- The whole of this passage in the original is a mass of words with out a particle of meaning - Take Scholefield's words make up of words and Herman

Hope you can construe ἡ μεθύσασα. It is a cat adoration. Scholfield says  
 "maxime" which is somewhat indefinite. I suppose immediately  
 or without delay is meant at least that is what  
 I understand is it. Scholfield appears to understand  
 οπαδοῖς οὐ μεθύσασα "following hard upon" or "with a  
 hot interval"  
 12  
 AGAMEMNON.

409 Ὀνειρόφαντοι δὲ πενθήμονες  
 Πάρεσιν δόξαι φέρουσαι χάριν ματαίαν.  
 Ματαν γάρ, εὐτ' ἂν ἐσθλά τις δοκῶν ὄρᾳν,  
 Παραλλάξασα διὰ χερῶν.  
 Βέβακεν ὄψιν οὐ μεθύστερον  
 Πτέροις ὀπαδοῖς ὕπνου κελεύθοις.

ακουαί τῶν  
 μεθύσασα - \*  
 πέρους

14  
 μεθύσασα - \*

Again those looks shoot transport through the soul,  
 The vision flies, and leaves the mind to mourn,  
 Saddening each scene that pleased when she was by.  
 Elegy by Beattie. (Pickering's Aldine edition.)

Thrice his arms  
 The fair encircled, thrice she fled his grasp,  
 And fading into darkness mixed with air.  
 Oh turn, Oh stay thy flight, so loud he cried,  
 Sleep with its humid train of vapours fled.  
 Mallet's Amyntor and Theodora, b. ii.

If the κελεύθοις ὕπνου is dependent on ὀπαδοῖς, the following may serve for an  
 illustration:

He went, and left the shades *that tend on sleep*.  
 Shelley's Revolt of Islam, canto v.

423 Ἀντὶ δὲ φωτῶν  
 Τεύχη καὶ σποδὸς εἰς ἐκά-  
 στου δόμους ἀφικνεῖται.

The pregnant hearts of our bold blood  
 Moulder'd into a mite of ashes, hold  
 In one shrunk heap what once made many heroes,  
 When what is now a handful shook the earth.  
 Byron's Doge of Venice, act iii. sc. 1.

446 Μένει δ' ἀκοῦσαί τί μου  
 Μέριμνα νυκτηρεφές.

Oh mother—but I cannot make it way  
 Chaos and shades—'tis huddled up in night.  
 Dryden's Duke of Guise, act ii. sc. 1.

Signior Orseolo, I know *what cloud*  
*Muffles your thoughts*.  
 Shirley's Humorous Courtier, act i. sc. 1.

εβαν ατ' οοσ' 9

\* In The Church of England Quarterly, Vol. vi. p. 101. I have restored the due to himself by readings - *Πάντα τ' ἄρα* Όσοις Δίδου κεραυνός - similar to Hor. *feriuntque summas fulmina montes* - and where I might have quoted from L. the higher that the cedar tree under the heavens doth grow. The more in danger top, when sturdy winds do blow. and from Diof. l. x. 103. πρὸς θεὸν τι ὑψηλὸν  
 a. excellent  
 commendation

# AGAMEMNON.

13

- 451 Τυχρὸν οὐτ' ἄνευ δίκας  
 Παλιντυχεῖ τριβᾷ βίου  
 Τιθεῖσ' ἀμαυρόν.

Thy rival Marius mated late,  
 By backward working of his wretched fate  
 Is fallen.

Lodge's Wounds of Civil War, act ii. sc. 1. 1590.  
 (Dodsley's Collection.)

- 455 Τὸ δ' ὑπερκότως κλύειν εὖ,  
 Βαρύ βύλλεται γὰρ ὄσσοις  
 Διοθεν κεραυνός.  
 \* Κρίνω δ' ἀφθονον ὄλβον.

Look undazzl'd on the fate of man,  
 Most weak when highest, then the jealous gods  
 Watch to supplant him.

Glover's Leonidas, b. iv.

- 472 Πιθανὸς ἄγαν ὁ θήλυς ὄρος ἐπινέμεται  
 Ταχύπορος. ἀλλὰ ταχύμορον  
 Γυναικοκήρυκτον ὄλλυται κλέος.

Moreover, please your lordship, 'tis reported  
 For certain, that whoever is found jealous,  
 Without apparent proof that 's wife is wanton,  
 Shall be divorce'd; but this is mere *she news*.

Ford's Broken Heart, act ii. sc. 1.

†

- 481 Πηλοῦ ξίνουρος διψία κόνις.

At him the thunder shall discharge his bolt,  
 And his fair spouse (i. e. the lightning) with bright and  
 fiery wings  
 Sit ever burning on his hateful bones.

G. Peele's David and Bethsabe. (1599.)

Near a nymph with an urn, who divides the highway,  
 And into a puddle throws mother of tea.

Prior's Ballad of Down Hall.

- 489 Ἴω πατρῶν οὐδας Ἀργεῖας χθονός  
 Δεκάτῳ σε φέγγει τῷδ' ἀφικόμην ἔτους.

Χαῖρ ὦ φίλη γῇ διὰ χρόνου πολλοῦ σ' ἰδὼν  
 Ἀσπάζομαι.

Menand. Fragm. Adelph. e Stob. Florileg. tit. 56.

† Add the passage quoted by Symonds from Shakespeare. With regard however  
 ὄρος is plain that Evelynius wrote ὄρος as I stated in the Classical Journal  
 at N. p. much better than ὄρος

Blomfield justly decries that ποῖος could be written here without the article. Ka-  
fore Πόεις γὰρ ἢ τε οὐτενὸς ποῖος ἔσχηκε' οὐ - instead of ἔσ' ἐχέοντα

Optata patriæ tecta, et Argolicas opes,  
Miserisque summum et maximum exiliis bonum,  
Tactum soli natalis et patros Deos,  
. . . . . cerno.

Senecæ Thyest. act. iii.

518 Πάρις γὰρ οὔτε συντελὴς πόλις.

The omission of the first negative is not uncommon among our earlier writers.

*For God nor good men some people not fears.*  
The Morality of Hycke Scornor. (Date uncertain.)

*Kingdoms, nor crowns can hire it at our hands.*  
T. Heywood's Four Prentices of London. 1615.  
(Dodsley.)

*For treasure, gold, nor fee,*  
*Do you betray us to our company.*  
Christ. Marlowe's Edward II.  
*He smells nor seeks no feasts.*

May's Old Couple, act ii. sc. 1.

534 Πάλαι τὸ σιγᾶν φάρμακον βλάβης ἔχω.

*And I oft have heard defended,*  
*Little said is soon amended.*  
George Wither's Shepherds Hunting. (1615.)

547 Δρόσοι κατεψέκαζον, . . . .  
. . . . . τιθέντες ἔνθηρον τρίχα.

*His body was wet with the dews of heaven, till his hairs*  
*were grown like eagles' feathers.*

Daniel iv. 33.  
See also Soph. Ajax, 1209. Herm. edit.

549 Χειμῶνα δ' εἰ λέγοι τις, &c.

*And for to speke of riches and stones,*  
*And men and horse.*  
Chaucer's Floure and Leafe.

551 Ἡ θάλπος, εὔτε πόντος ἐν μεσημβριναῖς  
Κοίταις ἀκύμων νηνέμοις εὔδοι πεσών.

*The winds were silent, all the waves asleep.*  
Parnell's Hesiod, or Use of Woman.

Statius - has in Silv. occidit horror Ægeon's, et terris mania acc-  
quiescent - which Hodgson has well translated in the Notes to his Juvenal -  
Hushed is the tempest's howl; the torrent's roar;  
And the smooth wave lies pillowed on the shore

reproach it appears. AGAMEMNON 15  
 I would really be  
 hardly Greek  
 I am not conscious of pleasure  
 nor calm to much  
 Sound slept the waters, no sulphureous gleams  
 The name of that  
 Swell'd in the sky. which is blame a

*Sound slept the waters, no sulphureous gleams  
Swell'd in the sky.*

Thomson's Spring. *in connect*

Then the sea I found  
Calm as a cradled child, in *dreamless slumber bound*.

### Shelley's Revolt of Islam.

570 Ἀεὶ γὰρ ἡβᾷ τοῖς γέρονσιν εὖ μαθεῖν.

Εἰ τ' ἄλλ' ἀφαιρεῖν ὁ πολὺς εἴωθεν χρόνος  
Ἠμῶν, τόγε φρονεῖν ἀσφαλέςτερον ποιεῖ.

Menand. Fragm. ap. Stob. Florileg. tit. cxvi.

597 Οὐδ' οἶδα τέρψιν, οὐδ' ἐπίψογον φάτιν  
\* Ἄλλου πρὸς ἀνδρὸς μάλλον ἢ χαλκοῦ βαφάς.

**ΚΗ.** Τοιόσδ' ὁ κόμπος τῆς ἀληθείας γέμων  
Οὐκ αἰσχροὺς ὥς γυναικὶ γενναίᾳ λακεῖν.

***Alc.*—Mortalis nemo corpus corpore**

Contigit, quo me impudicam faceret.

*Sos.*—Næ ista, (ēdepōl) si hæc vera loquitur, examussim optuma.

Plaut. Amphitr. ii. 2. 203, 204, 213.

614 Ἐκυρσας, ὥστε τοξότης ἄκρος, σκοποῦ.

A common metaphor in our earlier writers.

For if they were able to know so much that they *could aim at the world*, how did they not sooner find out the Lord of it?

Wisdom xiii. 9.

And to this point premeditating well,  
A speech that chanced *the very pin to cleave.*

### Drayton's Battle of Agincourt.

*Volp.*—Take of my hand, *thou strikest on truth in all.*

B. Jonson's *Volpone*, i. 1.

## Others

**Think nature me a man of arms did make :**

How far *they* shot *anry*.

**Sir P. Sydney's Sonnets.**

See also Pindar, *Olymp.* xiii. 134. ii. 160. *Nem.* 45, 6; and Shakspeare *passim*.

619 Πλὴν τοῦ τρέφοντος Ἡλίου χθονὸς φύσιν.

By heaven's *fair sun*, that breeds the fat earth's store.

### Shakspeare's Rape of Lucrece.

$\neq$  Respecting the phrase  $\beta\alpha\delta\epsilon\nu$  even today see Wythebach on Phila  
S.N.V. p.5. Here however we might read  $\sigma\iota\mu\epsilon\epsilon\sigma\tau\epsilon\gamma\omicron\varsigma$  -  
culpratory language'. Euripides quoted by Aristotle in Thesm. DeRose  
 $\omega\upsilon\pi\alpha\ \beta\alpha\delta\epsilon\nu\omicron\varsigma$  today

18. Stanley's interpretation is at variance with the fact that *Teuchylus* neither does nor is identical with *Mars*, before the invention of gunpowder. The dramatist evidently wrote — *Τελλοχοῦ ἀντὶν εὐνοίαν ξυνωρίδα* and put the verse after *Τερονίαν* in allusion to the band of the triple *Trines*. Not associate *Mars* the city, *Teuchylus* with fire? *Teuchylus* ladder & fire brands may do without gunpowder.

16 AGAMEMNON.  
*ἔκτασι δὲ καὶ ποτὶς ἐκ ἀνθρώπων ἔκτασι*  
*ὅτι καὶ δαρδανὸς περὶ τοῦ δόγματος ὡς ποτὶς* *Od. IV 624-5*  
 622 Εὐφήμεον ἡμᾶρ οὐ πρέπει κακαγγέλῳ  
 Γλώσση μάλινειν.

To stain this blessed day, this bridal day,  
 With the detested omen of thy sorrows.

Rowe's *Ulysses*, act ii.

628 Διπλῇ μύστιγι, τὴν Ἄρης φιλεῖ,  
 Δίλογοι ἀτὴν, φοινίαν ξυνωρίδα.  
 διπλῇ μύστιγι

\* By *ἔκτασι δαρδανὸς*, Stanley and Scholefield understand "sword and fire." Compare famine, sword, and plague.

God's great triumvirate of desolation,  
 To scourge and to destroy the sinful nation.

Cowley's Poem on the Restoration, stanza 6.

636 Εὐνώμοσαν γὰρ, ὄντες ἔχθιστοι τὸ πρὶν,  
 Πῦρ καὶ θάλασσα, καὶ τὰ πίστ' ἐδειξάτην.

In classem ruere implacabile cœlum,  
 Consensere ignes, nimbique, et fluctus et ira  
 Ventorum, noctemque freto imposuere tenebræ.

Silius Italicus, xvii. 253.

Water with fire

In ruin reconciled.

Milton's *Paradise Regained*, b. iv.

645 Ὀρώμεν ἀνθούν πέλαγος Αἰγαῖον νεκροῖς  
 Ἀνδρῶν Ἀχαιῶν, ναυτικῶν τ' ἐρειπίων.

Tum mare velivolis florebat propter odores.

Lucretius, v. 1441.

647 Ἡμᾶς γε μὲν δὴ, ναῦν τ' ἀκήρατον σκάφος,  
 Ἡ τοὶ τις ἐξέκλεψεν, ἥ ἔρητῆσατο  
 Θεός τις, οὐκ ἄνθρωπος, οἶακος θυγών.

Ἐνθα σφιν κούραι Νηηίδες ἄλλοθεν ἄλλαι  
 Ἦντεον ἥ δ' ἐπὶ πτέρυγος θίγε πηδαλίοιο  
 Δῖα Θέτις.

Apoll. Rhod. iv. 931.

Non hanc inquit sine numine Divôm  
 Dirigimus, nec me tantum Tritonia cursus  
 Erudiit, sæpe ipsa manus dignata carinam est.

Val. Flacc. ii. 48.

7. You should have adopted the emendation of Schutz — Ἡ δ' ἐξηγήσατο ἀνέμους  
 corrected the passage still further by reading — Ἡμᾶς δ' ἀνέμους πᾶσι τ' ἀνέμους  
 205. Ἐπὶ τῇ, ἐξέκλεψεν — and you might have quoted from Homer. *Od. X. 121*. καὶ  
 τὰς ἡγεμόνας ἀνέμους ἑκατόν — θεὸν ἐπὶ τῇ καρχησὶ καθεζόμενον ἥ περὶ ποταμὸν  
 ἐστὶν καὶ περὶ τῇ ἡγῶν μάλα τὴν ἀπευθύνοντα — and again Διοσκύρεον τὸν  
 ἐπικαθίστα τῷ καρχησὶ καὶ κατεβῆκε τὴν ναυτίαν

so. / Noting out the woman interest of the main - main -  
 waits for a moment ναὶ θέλουσ' after Canter had hit upon the line.  
 in σελόωσ' Canter evidently right

# AGAMEMNON.

17

Neptune o'er the main,  
 With Pallas, power of wisdom, at their helm,  
 Will soon transport them to a happier clime.

Glover's Leonidas, b. i.

650 Τύχη δὲ σωτήρ ναὺν θέλουσ' ἐφέζετο.

Fortune herself sat at the helm to steer me.

Drayton's Legend of Pierce Gaveston.

655 Ἐβουκολοῦμεν φροντίσιν νέον πάθος.

Compare Supplices, 930, and Ajax, 607, 608.

My sheepe are thoughts, which I both guide and serve.

Sir P. Sydney's Arcadia, b. ii.

My soul's a shepherd too; a flock it feeds  
 Of thoughts, and words, and deeds.

Herbert's Poema, Christmas.

672 Τὰν δορίγαμβρον ἀμφινεικῇ θ'  
 Ἑλέναν; ἐπεὶ πρεπόντως  
 Ἑλένας, ἑλάνδρος, ἐλέπτολις.

Farewell, the flower, the gem of beauty's blaze,  
 Sweet *Ellen*, miracle of nature's hand;  
 Hell in thy name, but heaven is in thy looks.

George Peele's Edward I. (1593.)

678 Πολύανδροί τε φεράσπιδες, κυναγοί.

So the pursuit of Medea.

Μαστήρας οὐδ' θυγατρὸς ἔσταιεν βαρὺς  
 Αἴας Κορίνθου τ' ἀρχὸς Εἰδυίας πόσις  
 Τὴν νυμφαγωγὸν ἐκκυνηγετῶν τρόπῳ.

Lycophron. Stephan. p. 160.

690 Ἱμέλαιον, δς τότε ἐπέρρεπεν  
 Γαμβροῖσιν αἰεΐειν.  
 Μεταμανθάνουσα δ' ὕμνον  
 Πριάμου πόλις γεραῖα,  
 Πολύθρηνον μέγα που στένει.

κουι bad but / so as  
 like ἔπος much bet

Ἱμεναῖος  
 Σιγαθὲς γοερὸν φέγμα μεθάρμοστο.

Meleager ad Clearestam, cxviii. edit. Manso.

For thee the tuneful swains provided lays,

D

155. Ἐβουκολοῦμεν φροντίσιν - πάθος } Some of the German school, and  
 imine followers of the English. Fancy, no doubt, they can understand - see  
 after the heat had escaped πόντον αἰδῶν, they must have banished all  
 chylus waste and could have written nothing else than Ἐβουκολοῦμεν φροντίσιν  
 the 'fallen semmibus niss' 'horas'  
 2. Read - ἔπει - 'word' or as Peele says 'name' - so in 694. Feschius  
 as - for που is a new Latin word of w' just my translation better &  
 o. the.

701. What is the meaning of οὕτως? Eschylus says: οὕτως γὰρ, "thus" but -  
 705. The vulgate "ex" has been wrongly altered into "ox" - The error is in ποδῶν, which sh  
 be ποδῶν - "he often held" -

On this phenomenon of the word being in very  
 some use Volks and indefinite if no  
 more was meant

18

AGAMEMNON. <sup>715 would have be</sup>  
 the word

But now, ah dismal change, the tuneful throng  
 To loud lamentings turn the cheerful song.

Congreve's Tears of Amaryllis.

699

Ἐθρεψεν δὲ λέοντα

Σίνιν δόμοις ἀγάλακτον

must be rās to  
 composed with -

Οὕτως ἀνὴρ φιλόμαστον,

Ἐν βίотου προτελείοις

711 the piece  
 being differently  
 arranged in Papy\*

Ἀμερον, εὐφιλόπαιδα,

Καὶ γεραροῖς ἐπίχαρτον.

Πολεὰ δ' ἔσκ' ἐν ἀγκάλαις,

Νεοτρόφου τέκνον δίκαν,

Φαιδρωπὸς ποτὶ χεῖρα, σαί-

νων τε γαστρὸς ἀνάγκαις.

Χρονισθεὶς δ' ἀπέδειξεν

Ἔθος τὸ πρόσθε τοκῆων.

Χάριν τροφᾶς γὰρ ἀμείβων,

Μηλοφόνοισιν ἄγαισιν

Δαῖτ' ἀκέλευστος ἔτευξεν.

Verbera securi solitus leo ferre magistri,  
 Insertamque pati blandus in ora manum,  
 Dedidicit pacem, subito feritate reversâ.

W

Martial, l. ii. epig. 75. 1.

709

Χρονισθεὶς δ' ἀπέδειξεν

Ἔθος τὸ πρόσθε τοκῆων.

For treason is but trusted like the fox;  
 Who, ne'er so tame, so cherish'd, and lock'd up,  
 Will have a wild trick of his ancestors.

Henry IV. part i. act v. sc. 2.

I may leap,

Like a hand wolf, into my natural wildness.

Beaumont and Fletcher's Maid's Tragedy, act iv. sc. 1.

711

Χάριν τροφᾶς γὰρ ἀμείβων,

Μηλοφόνοισιν ἄγαισιν

Δαῖτ' ἀκέλευστος ἔτευξεν

Αἵματι δ' οἶκος ἐφύρθη.

Ἰδ' ἂ χάρις ἐς τὶ ποθήρει;

Θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τὸ φάγωντι.

Theocritus, Idyll. v.

723

Δηξίθυμον ἔρωτος, &c.

You might have guessed Sir Walter Scott's imitation in the Abbot, first noticed by An  
 in his Collections from the Choni poetry of the Greek dramatic writers - which I  
 in the Gent. Mag. Feb. 1833.



353. You should have adopted Blomfield's certain correction *τῶντα πάλαι* - so I suspect Homer would say or *Valerius* has said - *Atque Reciproca tendens nervo equino cinasta tela*.

10

# AGAMEMNON.

Δίκτυα καπαίνων ἔγρην θηροσκοπὸς ἀνὴρ ;  
Ὡς τότε λαβητοῖσι περίστικτος μελέεσσι  
Τροίη λυγρὸν ἔλεθρον ἐμήδετο.

Tryphiodorus, 215—221.

353 Δία τοι ξένιον . . . ἐπ' Ἀλεξάνδρῳ  
+ Τείνοντα πάλαι τόξον.

Were now the bow y' bent in swich manere,  
As it was first, of justice, and of ire,  
The rightfull God would of no mercie here.

Chaucer's A. B. C.

360 Οὐκ ἔφα τις  
Θεοὺς βροτῶν ἀξιούσθαι μέλειν,  
\* "Οσοῖς ἀθλίκτων χάρις,  
Πατοῖθ'· ὁ δ' οὐκ εὖσεβῆς, &c.

Wherefore doth the wicked contemn God? He hath said in his heart, Thou wilt not require it.

Thou hast seen it; for thou beholdest mischief and spite, to requite it with thy hand.

Psalm x. 13, 14.

Where are the men that bragg'd that God did bless,  
And with the marks of good success,  
Sign his allowance of their wickedness?  
Vain men!

Cowley on the King's Restoration, stanza 7.

365 "Αρη  
Πνεόντων.

*Spirantes æquo certamine bellum.*

Lucret. v. 393.

See mighty Marl'rough *breathing death and war.*

Broome's Poem on the Seat of War in Flanders.

The Gallic troops *breathe blood and war.*

Prior's Ballad on the Taking of Namur.

382 'Επει

Διώκει παῖς ποτανὸν ὄρνιν,  
Πόλει πρόστριμμ' ἀφερτον ἐνθείς.

\* ὅσοις - χάρις πατοῖθ' is incorrect Greek without αὐ. Eusebius wrote ὅσοις ἀθλίκτων χάρις Πάτοῖθ' - by whom things not to be touched shall have been trodden down <sup>in the doings</sup> ~~in the doings~~ 'there is something about χάρις thus used which seems against the grain some such word as ἀσμενος, is what you want in a sort of benediction; hence, inde libero Pubsonia tollas - ποταῖς ἀθλίκτων ἐοχλεῖς Πάτοῖθ'

Add Byron's description of the butterfly hunt - and Peter Pindar's ode to the Banks and the Empress at Monza. I know the former was not worth-mentioning to show enough

# AGAMEMNON.

11

And thus hath Paris with his cunning caught  
The dainty bird, which all so far he sought.

G. Peele's Beginning, End, and Accidents of the Warre of Troy.

- 394 Ἀγούσα τ' ἀντίφερνον Ἰλίφ φθοράν,  
Βέβακεν ῥίμφα διὰ πυλᾶν.

Dear didst thou buy, O king, so fair a wife,

Whose dowry was destruction; portion, strife;  
Whose bed was sorrow; whose embracing, spoil.

Daniel's Civil Warres, b. v. stanza 62.

- 399 Ἰὼ λέχος καὶ στίβοι φιλόνορες.  
Παρεστί σνῆσ', ἄτιμος, &c.

Scholefield's reading is σῆγ' after Schutz.

He silent wander'd through his rooms of state,  
And sicken'd at the pomp, and tax'd his fate.

Now on the bridal bed his eyes he cast,  
And anguish fed on his enjoyments past;  
Each recollected pleasure made him start,  
And every transport stabb'd him to the heart.

Dr. Young's Force of Religion, b. i.

'Tis gone, frail image of love, life, and fame;  
That glass she dress'd at keeps her form no more,  
Not one dear footstep tunes th' unconscious floor;  
There sat she, yet those chairs no sense retain,  
And busy recollection smarts in vain;  
Sullen and dim what faded scenes are here,  
I wonder, and retract a starting tear,  
Gaze in attentive doubt, with anguish swell,  
And o'er and o'er on each weigh'd object dwell.

Aaron Hill's Lines at an Inn in Southampton.

Then roves he every chamber, eye and ear  
And soul all full of her that is not there,  
Emeric haunts every where, there's not a door  
Her thin form hath not glided through.

Milman's Samor.

There is an elegant imitation of the passage in question in a dedicatory poem of the Rev. J. Mitford's, prefixed to his Life of Parnell.

399 - The whole of this passage in the original is a mass of words without a particle of meaning - Take Scholfield's words, make up of them a stanza

Hope you can sometime ἀμεθύστεον. It is a cut above me. Scholfield says  
 "proximal" which is somewhat indefinite. I suppose immediacy  
 without delay is meant at least that is what  
 I understand by it. Scholfield appears to understand  
 σπαδοῖς οὐ μεθύστεον "following hard upon" or "with a  
 hot interval".  
 AGAMEMNON.

409 Ὀνειρόφαντοι δὲ πενθήμονες  
 Πάρεισιν δόξαι φέρουσαι χάριν ματαίαν.  
 Ματαν γάρ, εὖτ' ἂν ἐσθλά τις δοκῶν ὄρᾶν,  
 Παραλλάξασα διὰ χειρῶν.  
 Βέβακεν ὄψιν οὐ μεθύστερον  
 Πτεροῖς ὀπαδοῖς ὕπνου κελεύθοις.

ἀκέραια φέρει  
 ἡμετέρας φαντασίας  
 εἰς

ὡς πτεροῖς ὕπνου

Again those looks shoot transport through the soul,  
 The vision flies, and leaves the mind to mourn,  
 Saddening each scene that pleased when she was by.  
 Elegy by Beattie. (Pickering's Aldine edition.)

Thrice his arms  
 The fair encircled, thrice she fled his grasp,  
 And fading into darkness mixed with air.  
 Oh turn, Oh stay thy flight, so loud he cried,  
 Sleep with its humid train of vapours fled.  
 Mallet's Amyntor and Theodora, b. ii.

If the κελεύθοις ὕπνου is dependent on ὀπαδοῖς, the following may serve for an illustration:

He went, and left the shades that tend on sleep.  
 Shelley's Revolt of Islam, canto v.

423 Ἀντὶ δὲ φωτῶν  
 Τεύχη καὶ σποδὸς εἰς ἐκά-  
 στου δόμους ἀφικνεῖται.

The pregnant hearts of our bold blood  
 Moulder'd into a mite of ashes, hold  
 In one shrunk heap what once made many heroes,  
 When what is now a handful shook the earth.  
 Byron's Doge of Venice, act iii. sc. 1.

446 Μένει δ' ἀκοῦσαί τί μου  
 Μέριμνα νυκτηρεφές.

Oh mother—but I cannot make it way  
 Chaos and shades—'tis huddled up in night.  
 Dryden's Duke of Guise, act ii. sc. 1.

Signior Orseolo, I know what cloud  
 Muffles your thoughts.  
 Shirley's Humorous Courtier, act i. sc. 1.

εββα ατ' οοο' 9

\* In The Church of England Quarterly, Vol. vi. p. 101. I have restored the dra-  
 to himself by readings - *ἐκείνους τ' ὅσους Διὸς κεραυνὸς* - similar to *Her-*  
*fenatique vumous fulmina montes* - and where I might have quoted from L.  
 The higher that the cedar tree under the heavens doth grow. The more in danger  
 top, when sturdy winds do blow. and from Diof. l. x. 103. *πρὸς οὐρανὸν ὑψήλο*  
*α. excellent*  
*emendation*

# AGAMEMNON.

13

- 451 Τυχῆρόν οντ' ἄνευ δίκας  
 Παλιντυχεῖ τριβᾷ βίου  
 Τιθείσ' ἀμαυρόν.

Thy rival Marius mated late,  
 By backward working of his wretched fate  
 Is fallen.

Lodge's Wounds of Civil War, act ii. sc. 1. 1590.  
 (Dodsley's Collection.)

- 455 Τὸ δ' ὑπερκότως κλύειν εὖ,  
 Βαρύ· βιάλλεται γὰρ ὅσσοις  
 Διόθεν κεραυνός.  
 \* Κρίνω δ' ἄφθονον ὄλβον.

Look undazzl'd on the fate of man,  
 Most weak when highest, then the jealous gods  
 Watch to supplant him.

Glover's Leonidaa, b. iv.

- 472 Πιθανὸς ἄγαν ὁ θῆλυς ὄρος ἐπινέμεται  
 Ταχύπορος. ἀλλὰ ταχύμορον  
 Γυναικοκῆρυκτον ὀλλυται κλέος.

Moreover, please your lordship, 'tis reported  
 For certain, that whoever is found jealous,  
 Without apparent proof that 's wife is wanton,  
 Shall be divorc'd; but this is mere *she news*.

Ford's Broken Heart, act ii. sc. 1.

†

- 481 Πηλοῦ ξύνουρος διψλά κόνις.

At him the thunder shall discharge his bolt,  
 And his fair spouse (i. e. the lightning) with bright and  
 fiery wings  
 Sit ever burning on his hateful bones.

G. Peele's David and Bethsabe. (1599.)

Near a nymph with an urn, who divides the highway,  
 And into a puddle throws mother of tea.

Prior's Ballad of Down Hall.

- 489 Ἴω πατρῶν οὐδας Ἀργεῖας χθονός·  
 Δεκάτῳ σε φέγγει τῷδ' ἀφικόμην ἔτους.

Χαῖρ ὃ φίλη γῇ διὰ χρόνου πολλοῦ σ' ἰδὼν  
 Ἀσπάζομαι.

Menand. Fragm. Adelph. e Stob. Florileg. tit. 56.

† Add the passage quoted by Symonds from Shakespeare. With regard however  
 ορος iD is plain that Eusebius wrote ορος as I stated in the Classical Jour-  
 al N. p. much better than ορος

Blomfield justly denies that πόντος could be written here without the article. Rea  
 here Πόντος γὰρ ἡ τε συντελής πόντος ἔξῃχε' οὐ - instead of ἔξ' ἑλχ' οὐρα

Optata patriæ tecta, et Argolicas opes,  
 Miserisque summum et maximum exiliis bonum,  
 Tactum soli natalis et patros Deos,  
 . . . . . cerno.

Senecæ Thyest. act. iii.

518 Πάρις γὰρ οὔτε συντελής πόλις.

The omission of the first negative is not uncommon among our earlier writers.

*For God nor good men some people not fears.*  
 The Morality of Hycke Scorer. (Date uncertain.)

*Kingdoms, nor crowns can hire it at our hands.*  
 T. Heywood's Four Prentices of London. 1615.  
 (Dodsley.)

*For treasure, gold, nor fee,*  
*Do you betray us to our company.*  
 Christ. Marlowe's Edward II.  
*He smells nor seeks no feasts.*

May's Old Couple, act ii. sc. 1.

534 Πάλαι τὸ σιγᾶν φάρμακον βλάβης ἔχω.

*And I oft have heard defended,*  
*Little said is soon amended.*  
 George Wither's Shepherds Hunting. (1615.)

547 Δρόσοι κατεψέκαζον, . . . . .  
 . . . . . τιθέντες ἐνθηρον τρίχα.

*His body was wet with the dews of heaven, till his hairs*  
*were grown like eagles' feathers.*

Daniel iv. 33.  
 See also Soph. Ajax, 1209. Herm. edit.

549 Χειμῶνα δ' εἰ λέγοι τις, &c.

*And for to speke of riches and stones,*  
*And men and horse.*  
 Chaucer's Floure and Leafe.

551 \*Ἡ θάλλπος, εὔτε πόντος ἐν μεσημβριναῖς  
 Κοίταις ἀκύμων νηέμοις εὔδοι πεσών.

*The winds were silent, all the waves asleep.*  
 Parnell's Hesiod, or Use of Woman.

. Statius - has in Silv. occidit horror Fœnoris, et terris maris acci-  
 quingant - which Hodgson has well translated in the Notes to his Juvenal -  
 Hushed is the tempest's howl; the torrent's roar;  
 And the smooth wave lyes pillowed on the shore

597, 3. This difficult, as found in the vulgate, could not have been written by Aeschylus: for it is perfectly unintelligible. Sound sense plainly requires — Οὐκ οἶσ' ἔστιν οὐ μ' ἔστιν λόγος αἰῶνος βάδην πρὸς αἰῶνα. I know not the pleasure of that thing, from which a report would strike me with words of reproach, a husband. I do not like ἐπεὶ λόγος strike with words of reproach.

AGAMEMNON  
 I would really understand. I am not conscious of pleasure nor even to much  
 Sound slept the waters, no sulphureous gleams the name of that  
 Swell'd in the sky. which is blame a

Thomson's Spring. in council with and  
 Then the sea I found man to  
 Calm as a cradled child, in dreamless slumber bound. is found

Shelley's Revolt of Islam.

570 'Αεὶ γὰρ ἡβᾷ τοῖς γέρονσιν εὐ μαθεῖν.

Εἰ τ' ἄλλ' ἀφαιρεῖν ὁ πολὺς εἴωθεν χρόνος  
 Ἡμῶν, τότε φρονεῖν ἀσφαλέστερον ποιεῖ.

Menand. Fragm. ap. Stob. Florileg. tit. cxvi.

597 Οὐδ' οἶδα τέρψιν, οὐδ' ἐπίφογον φάτιν  
 Ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς.

KH. Τοῖόςδ' ὁ κόμπος τῆς ἀληθείας γέμων  
 Οὐκ αἰσχροὺς ὡς γυναῖκι γενναίᾳ λακεῖν.

Alc.—Mortalis nemo corpus corpore  
 Contigit, quo me impudicam faceret.

Sos.—Næ ista, (edepò!) si hæc vera loquitur, examussim optuma.

Plant. Amphitr. ii. 2. 203, 204, 213.

614 Ἐκυρσας, ὥστε τοξότης ἄκρος, σκοποῦ.

A common metaphor in our earlier writers.

For if they were able to know so much that they could aim at the world, how did they not sooner find out the Lord of it?

Wisdom xiii. 9.

And to this point premeditating well,  
 A speech that chanced the very pin to cleave.

Drayton's Battle of Agincourt.

Volp.—Take of my hand, thou strikest on truth in all.

B. Jonson's Volpone, i. 1.

Others . . . . .  
 Think nature me a man of arms did make;  
 How far they shot awry.

Sir P. Sydney's Sonnets.

See also Pindar, Olymp. xiii. 134. ii. 160. Nem. 45, 6; and Shakspeare passim.

619 Πλὴν τοῦ τρέφοντος Ἡλίου χθονὸς φύσιν.

By heaven's fair sun, that breeds the fat earth's store.

Shakspeare's Rape of Lucrece.

Respecting the phrase βάδην ἐπεὶ λόγος see Wythebach on Phila S. N. V. p. 5. Here however one might read οὐ μ' ἔστι λόγος αἰῶνος — a calphatory language. Euripides quoted by Aristotle in the Gen. Balaise π. οὐρα βάδηνον λόγος

3. Stanley's interpretation is at variance with the fact that Euehylus neither does nor identify his with Mars, before the invention of gunpowder. The dramatist evidently wrote — Τελλογγος ἄτην φοινίαν ξυνωρίδα and put the verse after the obvious allusion to the band of the triple furrow. Not associate Mars the City Storm with fire? killing ladder & fire brands may do without gunpowder

16 AGAMEMNON.  
 ἐκείναι αὐτοῖς ποτὶς ἐν οὐρανῷ ὑπὸν  
 εἶμι face Dardanius ferroque dogmare αἰθέρος Οἰκ. IV 824.5

622 Εὐφημόν ἡμαρ οὐ πρόπει κακαγγέλῳ  
 Γλώσση μιαινέιν.

To stain this blessed day, this bridal day,  
 With the detested omen of thy sorrows.

Rowe's Ulysses, act ii.

628 Διπλῇ μάστιγι, τὴν Ἄρης φιλεῖ,  
 Δίλογγον ἄτην, φοινίαν ξυνωρίδα.  
 διπλῇ μάστιγι

\* By ~~Stanley~~ Stanley and Scholefield understand "sword and fire." Compare famine, sword, and plague.

God's great triumvirate of desolation,  
 To scourge and to destroy the sinful nation.

Cowley's Poem on the Restoration, stanza 6.

636 Ξυνώμοσαν γὰρ, ὄντες ἔχθιστοι τὸ πρὶν,  
 Πῦρ καὶ θάλασσα, καὶ τὰ πλὶστ' ἐδειξάτην.

In classem ruere implacabile cœlum,  
 Consensere ignes, nimbique, et fluctus et ira  
 Ventorum, noctemque freto imposuere tenebræ.

Silius Italicus, xvii. 253.

Water with fire

In ruin reconciled.

Milton's Paradise Regained, b. iv.

645 Ὅρωμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς  
 Ἀνδρῶν Ἀχαιῶν, ναυτικῶν τ' ἐρειπίων.

Tum mare velivolis florebat propter odores.

Lucretius, v. 1441.

647 Ἡμᾶς γε μὲν δὴ, ναῦν τ' ἀκήρατον σκάφος,  
 Ἡ τοί τις ἐξέκλεψεν, ἥ ἔρητῆσατο  
 Θεός τις, οὐκ ἄνθρωπος, οἰακός θυγών.

Ἐνθα σφιν κοῦραι Νηρηίδες ἄλλοθεν ἄλλαι  
 Ἦντεον ἥ δ' ὕπιδε πτέρυγος θίγε πηδαλίοιο  
 Δῖα θέτις.

Apoll. Rhod. iv. 931.

Non hanc inquit sine numine Divom  
 Dirigimus, nec me tantum Tritonia cursus  
 Erudiit, sæpe ipsa manus dignata carinam est.

Val. Flacc. ii. 48.

You should have adopted the emendation of Schutz — ἥ ἔρητῆσατο ἀνελονίσθη  
 corrected the passage still further by reading — Ἡμᾶς δ' αὖτε πᾶν τ' ἀκέραιον  
 Ἦντεον τς, ἐξέκλεψεν — and you might have quoted from Homer. Od. K. 141. καὶ  
 Ἦντεον αὖτε πᾶν τ' ἀκέραιον — θεὸν ἐπὶ τῷ καρχησὶ καθεζόμενον ἥ πρὸς πηδαλίοιο  
 Ἦντεον καὶ πρὸς τῷ ἥρωνα μάλακιν ἀκέραιον — and again Διοσκουίδην τὸν  
 ἐπικαθίστα τῷ καρχησὶ καὶ κατεβύνα πᾶν ναῦν

late for a moment ναὺν θέλουσ' after Canter had let upon the line.  
 ἢ οὐδ' αὖτ' Canter evidently right

# AGAMEMNON.

17

Neptune o'er the main,  
 With Pallas, power of wisdom, at their helm,  
 Will soon transport them to a happier clime.

Glover's Leonidas, b. i.

650 Τύχη δὲ σωτήρ ναὺν θέλουσ' ἐφέζετο.

Fortune herself sat at the helm to steer me.

Drayton's Legend of Pierce Gaveston.

655 Ἐβουκολούμεν φροντίσιν νέον πάθος.

Compare Supplices, 930, and Ajax, 607, 608.

My sheepe are thoughts, which I both guide and serve.

Sir P. Sydney's Arcadia, b. ii.

My soul's a shepherd too; a flock it feeds  
 Of thoughts, and words, and deeds.

Herbert's Poema, Christmas.

672 Τὰν δορίγαμβρον ἀμφινεικὴ θ'  
 Ἐλέναν; ἐπεὶ πρεπόντως  
 Ἐλένας, ἔλανδρος, ἐλέπτολις.

Farewell, the flower, the gem of beauty's blaze,  
 Sweet *Ellen*, miracle of nature's hand;  
*Hell* in thy name, but heaven is in thy looks.

George Peele's Edward I. (1593.)

678 Πολύανδροί τε φεράσπιδες, κυναγοί.

So the pursuit of Medea.

Μαστήρας οὐς θυγατρὸς ἔστειλεν βαρὺς  
 Ἄλκας Κορίνθου τ' ἀρχὸς Εἰδυίας πόσις  
 Τὴν νυμφαγωγὸν ἐκκυνηγετῶν τρόπων.

Lycophron. Stephan. p. 160.

690 Ὑμέναιον, δς τότε ἐπέρρεπεν  
 Γαμβροῖσιν αἰδεῖν.  
 Μεταμανθάνουσα δ' ὕμνον  
 Πριάμου πόλις γεραιά,  
 Πολύθρηνον μέγα που στένει.

που is bad but! So as  
 like ἔπος much better

Ὑμεναῖος

Στρατὸς γοερὸν φέγμα μεθάρμοσατο.

Meleager ad Clearistam, cxviii. edit. Manso.

For thee the tuneful swains provided lays,

D

655. Ἐβουκολούμεν φροντίσιν - πάθος } Some of the German school, and  
 some followers of the English. Fancy no doubt, they can understand - see  
 it after the fleet had escaped πόντον ἄδην. They must have banished as  
 Schylus would, and could have written nothing else than Ἐβουκολούμεν φρασσοῖν  
 and 'falling demurely into' 'horas'.

72 Read - ἐπεὶ - 'word' or as Peele says 'name' - So in 694. Eschylus  
 105 - for που is a mere dash though it is with my quotation better  
 like Eschylus ἐπεὶ or Hellas or either

1. What is the meaning of οὕτως? Aeschylus says: οὕτως good. "οὕτως" thus but too far  
 5. The vulgar εἶς has been wrongly altered into εἰς - The error is in ποῖα, which should  
 ποῖα - he often said -

On this phenomenon of the mere d'ing is very full  
 and indefinite if no  
 more was meant  
 tis would have been  
 the word

18

AGAMEMNON.

But now, ah dismal change, the tuneful throng  
 To loud lamentings turn the cheerful song.

Congreve's Tears of Amaryllis.

699 Ἐθρεψεν δὲ λέοντα  
 Σίνιν δόμοις ἀγάλακτον  
 Οὕτως ἀνὴρ φιλόμαστον,  
 Ἐν βιότου προτελείοις  
 Ἀμερον, εὐφιλόπαιδα,  
 Καὶ γεραροῖς ἐπίχαρτον.  
 Πολεὰ δ' ἔσκ' ἐν ἀγκάλαις,  
 Νεοτρόφου τέκνου δίκαν,  
 Φαιδρωπὸς ποτὶ χεῖρα, σαί-  
 νων τε γαστρὸς ἀνάγκαις.  
 Χρονισθεῖς δ' ἀπέδειξεν  
 Ἔθος τὸ πρόσθε τοκῆων.  
 Χάριν τροφᾶς γὰρ ἀμείβων,  
 Μηλοφονοῖσιν ἄγαισιν  
 Δαῖτ' ἀκέλευστος ἔτευξεν.

at the rate to  
 respond with -  
 the piece  
 ing differently  
 ranged in baby

Verbera securi solitus leo ferre magistri,  
 Insertamque pati blandus in ora manum,  
 Dedidicit pacem, subito feritate reversa.

W

Martial, l. ii. epig. 75. l.

709 Χρονισθεῖς δ' ἀπέδειξεν  
 Ἔθος τὸ πρόσθε τοκῆων.

For treason is but trusted like the fox;  
 Who, ne'er so tame, so cherish'd, and lock'd up,  
 Will have a wild trick of his ancestors.

Henry IV. part i. act v. sc. 2.

I may leap,  
 Like a hand wolf, into my natural wildness.

Beaumont and Fletcher's Maid's Tragedy, act iv. sc. 1.

711 Χάριν τροφᾶς γὰρ ἀμείβων,  
 Μηλοφονοῖσιν ἄγαισιν  
 Δαῖτ' ἀκέλευστος ἔτευξεν  
 Αἵματι δ' οἶκος ἐφύρθη.

Ἰδ' ἃ χάρις ἐς τὴν ποθέρει;  
 Θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγοντι.

Theocritus, Idyll. v.

723 Δηξίθυμον ἔρωτος, &c.

You might have quoted Sir Walter Scott's imitation in the Abbots, first noticed by Anon  
 in his Collections from the Choni poetry of the Greek Dramatic writers - which I  
 read in the Gent. Mag. Feb. 1833.

726. What do you understand by Diodesis, unluckily, used by a few  
English Writers. Diodesis. Hejyl. Diogen. and Diogen

AGAMEMNON.

19

And ever the more that *desire me biteth,*  
To love her best, the more it me deliteth.

Chaucer's *Troilus and Cressida*, b. iii.

723 Ἔρως ἄνθος.

**Nip not the gaudy *blossoms of your love.***

Love's Labour's Lost, v. 2.

724 Παρακλίνου<sup>ς</sup> ἐπέκραναν  
Δὲ γάμου πικρὰς τελευτὰς,  
† Δύσεδρος καὶ δυσόμιλος,  
Συμένα Πριαμίδαισιν.

The *king into a fatal match is led*  
 With Rayner's daughter, king of Sicily,  
 Whom with unlucky stars he married ;  
 For by the means of this affinity  
 Was lost all that his brother conquered :  
 Even as if France had some *Erynnys* sent  
 T' avenge their wrongs.

Daniel's Civil War, b. v. stanza 58.

728 Πομπᾶ Διὸς ξενίου,  
Νυμφόκλαυτος Ἐριννύς.

**Ἐπεινός.** Virg. *Æn.* ii. 573. The same term is applied to Medea.

Quemque suas sinat ire domos, nec Marte cruento  
Europam, atque Asiam, prima hæc committat *Erinny*s.  
Val. Flacc. Argon. viii. 395.

736 Τὸ δυσσεβὲς γὰρ ἔργον  
\* Μετὰ μὲν πλείονα τίκτει,  
Σφετέρᾳ δ' εἰκότα γέννα.

**Revenge and wrong bring forth their kind,  
The foul cubs like their parents are.**

**Shelley's Hellenas. Chorus.**

741 Φιλεῖ δὲ τίκτειν ὕβρις  
 Μὲν παλαιὰ νεά-  
 ζουσιν ἐν κακοῖς βροτῶν ὕβριν,  
 ☉ Τότ' ἢ τόθ', ὅταν τὸ κύριον μόλῃ,  
 Νεαρὰ φάους κότον  
 Δαίμονά τε τὸν ἄμαχον, ἀπόλεμον, ἀνιέρων,  
 Θράσος μελαιναῖς μελάνθροισιν ἄτας,  
 Εἰδομέναν τοκεῦσιν.

127. What is the meaning of πορνεία? <sup>1</sup>Read <sup>2</sup>εὐαγγέλιον  
744-8. In the Church of England ok Quarterly I gave the English of this  
as it ought to be read, and I now furnish you with the Greek.  
πορνεία τοῦ σώματος καὶ τῆς ψυχῆς  
Then she, when comes the decisive (day)  
of Fate shall show of Darkdest  
the son, a power no light or war can tame  
to holy rites a stranger Boldness (by  
in Ate's gloomy mansion like harems

Butler, Bloomfield, and Scholfield read in this passage, for *φάους κότον, φνεί κορον*, in which they seem to be justified by the following passages :

*Ἐθέλοντι δ' ἀλεξεῖν ὕβριν, κόρου  
Μάτερα θρασύμυθον.*

Pind. Olymp. xiii. 12.

*Τίκτει καὶ κόρος ὕβριν.*

Theognis, 53.

The mutual connection appears to have been proverbial, for we find the same expression in the fragment attributed to Solon.

Hate is the third, a hound both depe and long,  
Whose sire is true, or else supposed wrong.

G. Wither's *Shepherds Hunting*.

744 *Τότ' ἢ τόθ'.*

The same form, in a slightly different sense, occurs in *Hamlet*.

*I saw him yesterday or t'other day,  
Or then, or then.*

Act ii. sc. 1.

759

*Πῶς σε σεβίζω,  
Μήθ' ὑπεράρας . . . . .  
Καιρὸν χάριτος.*

*You cannot err on flattery's side,  
Above the stars exalt your style.*

Swift's *Rhapsody on Poetry*.

764 *Τῷ δυσπραγοῦντι δ' ἐπιστενάχειν  
Πᾶς τις ἔτοιμος.*

*Flet, si lachrymas aspexit amici,  
Nec dolet.*

Juv. Sat. iii. 101.

765 *Δῆγμα δὲ λύπης.*

*Bytter byting grief.*

Spencer's *Fairy Queen*, b. i. canto ix. stanza 29.

*Nec te tantus edat tacitam dolor.*

Virg. *Æn.* xii. 801.

*Qui te mentis edunt morsus? da noscere, conjux.*

Sil. Ital. xvii. 345.

*Sed mea secreto velluntur pectora morsu.*

Stat. *Sylv.* v. ii. 3.

And Shakspeare, *passim*.

767           Ξυγχαίρουσιν ὁμοιοπρεπεῖς  
              ' Ἀγέλαστα πρόσωπα βιαζόμενοι.

Rides? majore cachinno

Concutitur.

Juv. Sat. iii. 100.

768   *Βιαζόμενοι.*

I have employed you as my brother's friend,  
And until now, *by force compelled my face*  
*To frequent smiles.*

Sir William Killigrew's *Ormasdes*.

I have not lov'd the world, nor the world me,

. . . . .

Nor *coin'd my cheek to smiles.*

Childe Harold, iii. cxiii.

Contentus, vexare oculos humore coacto.

Juvenal. xiii. 133.

772   Ἵδαρεῖ σαίνειν φιλότητι.

This has reference either to the feigned tears, or to the unstable and vapid nature of the friendship here described. So

Those you make your friends,  
And give your hearts to, when they once perceive  
The least rub in your fortunes, fall away  
*Like water from you.*

Henry VIII. act ii. sc. 1.

My brethren have dealt deceitfully with me as a brook, and  
as a stream of brooks they pass away.

Job vi. 15.

As false as air, wind, *water.*

Troilus and Cressida, act iii. sc. 2.

You knot of mouth-friends! smoke, and luke-warm *water*  
Is your perfection.

Timon of Athens, act iii. sc. 6.

She was false as *water.*

Othello, act v. sc. 2.

775   Κάρτ' ἀπομούσως ἦσθα γεγραμμένος.

*Write you a good man in the people's hearts.*

Massinger's *City Madam*, act i. sc. 3.

776 *Εὖ πραπίδων οἶακα νέμων.*

Happy were man

Here could his voyage end, he should not then

Answer how *well or ill he steer'd his soul.*

Ford's *Witch of Edmonton*, act iv. sc. 2.

798 *Πόλιν διημάθυνεν Ἀργεῖον δάκος,  
"Ιππου νεοσσός.*

Ἡδὴ Τρωῖον ἔστυ καθιππεύουσιν Ἀχαιοί.

Tryphiodorus, 172.

801 *Ἵπερβορῶν δὲ πύργον ὤμωστής λέων,  
Ἄδην ἔλειξεν αἵματος τυραννικοῦ.*

*A nation is come up upon my land, strong, and without number, whose teeth are the teeth of a lion, and he hath the cheek teeth of a great lion.*

Joel i. 6.

806 *Παύροις γὰρ ἀνδρῶν ἐστί συγγενὲς τόδε,  
Φίλον τὸν εὐτυχοῦντ' ἄνευ φθόγου σέβειν.  
Δύσφρων γὰρ ἴος καρδίαν προσήμενος,  
Ἀχθος διπλοῖζει τῷ πεπαμένῳ νόσον.*

Hatred accompanies prosperity,

For one man grieveth at another's good;

And so much more we think our misery,

The more that fortune hath with others stood.

Kyd's *Cornelia*, act i.

For the expression *νόσον* in this passage—

*Envy the next . . . . .  
Sick of a strange disease, his neighbour's health.*

Phineas Fletcher's *Purple Island*, canto vii. stanza 66.

815 *Μόνος δ' Ὀδυσσεὺς . . . . .  
Ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος.*

Discedunt amici,

*Ferre jugum pariter dolosi.*

Hor. ode i. xxxv. 28.

- 820 *Καὶ τὸ μὲν καλῶς ἔχον,  
"Ὅπως χρονίζον εὐ μενεῖ, βουλευτέον.*

Now is attain'd that dearly purchas'd thing,  
That fill'd the world with lamentable sights;  
And now attain'd, all care is how to frame  
Means to establish and to hold the same.

Daniel's Civil Wars, b. iii. stanza 1.

- 822 *"Ὅτ' ἀδὲ καὶ δεῖ φαρμάκων παιωνίων,  
Ἦ τοι κέαντες, ἢ τεμόντες εὐφρόνως,  
Πειρασόμεσθα πῇμ' ἀποστρέψαι νόσου.*

Kings are justice in the last appeal,  
And, forc'd by strong necessity, may strike,  
In which, indeed, they assert the public good;  
And like sworn surgeons lop the gangren'd limb,  
Unpleasant, wholesome work.

Dryden's Duke of Guise, act v. sc. 1.

- 830 *Οὐκ αἰσχυνοῦμαι τοὺς φιλόνορας τρόπους  
Λέξαι πρὸς ὑμᾶς.*

*Eleanora.*—To thee, my friend, I will not be ashamed  
E'en to avow my love in all its fondness.

Thomson's Edward and Eleanora, act ii. sc. 3.

- 840 *Καὶ τραυμάτων μὲν εἰ τόσων ἐτύγχανε  
Ἄν' ὅδ', ὥς πρὸς οἶκον ὠχέτευετο  
Φάτις, τέτρωται δικτύου πλέω λέγειν.*

And so thou art, sweet Compass, new-born indeed,  
For rumour laid thee out for dead long since;  
I never thought to see this face again.

Webster's Cure for a Cuckold, act ii. sc. 3.

- 842 *Τέτρωται δικτύου πλέω λέγειν.*

Stabbed with a thousand daggers,  
My heart, my lights, my liver, and my skin,  
*Pierced like a sieve.*

Tomkiss's Albumazar, act i. sc. 7. 1634. (Doddsley.)

My anointed body  
By thee was punched full of deadly holes.

Richard III. act v. sc. 3.

!6. If you turn to Blomfield's note, you can scarcely fail to give Wellauer's interpretation; and if you read attentively the *praeface*, must I think, perceive that the mention of *τρίμορον χλαῖναν* triple 'tunic' is at variance with the idea of 'many' *πολλήν* (see bottom)

845 Πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω  
Χθονὸς, τρίμορον χλαῖναν.

\* In spite of the "stone tunic" of Homer, it appears to me that Wellauer is decidedly correct in referring the *χλαῖναν* entirely to the fleshly clothing of the body, and not the earthy covering of the grave. Should the reader think otherwise, the following passages are to the point.

Off with these robes, oh tear them from my side.  
Instead of robes, my *coverture* be earth.

Webster's History of Sir Thomas Wyatt.

Bountifulnesse hath made his last conclusion;  
Goodnesse for best attire in dust is drest.

Sir P. Sydney's Arcadia, b. iv.

Instances of the former sense are very common.

Thy duchess is  
Almost a ghost already, and doth wear  
Her body like an useless upper garment.

Shirley's Cardinal, act v. sc. 3.

858 "Ὡστε σύγγονον  
Βροτοῖσι, τὸν πεσόντα λακτίσαι πλέον.

Calcat jacentem vulgus.

Seneca Octavia, act iv.

For when th' oppressed is once up to the chin,  
Quite overhead all help to thrust him in.

Drayton's Barons' Wars, b. iv.

Every base detractor in this case  
Upon th' advantage of misfortune plays;  
Down-falling greatness, urged on apace,  
Was follow'd hard by all disgraceful ways.

Daniel's Civil Wars, b. i. stanza 100.

861 Ἐμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι  
Πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταγῶν.  
Ἐν ὀφικοῖσι δ' ὄμμασιν βλάβας ἔχω,  
Τὰς ἀμφὶ σοὶ κλαίονσα λαμπτηρουχίας.

And art thou come, Horatio, from the depth

To wring more tears from Isabella's eyes,  
Whose lights are dimm'd with over-long laments.

Kyd's Spanish Tragedy, act iii. 1605.

that in the words Πολλὴν ἄνωθεν τὴν κάτω γὰρ οὐ λέγω perhaps be something like - Πᾶν τ' ἀνοχθεῖ τῶν σκότιοις εἰς λέγω - which read originally the verse Ἀπ᾽ ἐκάστοις καθ' ἑαυτὴν μετέμνηται - At all to an author like Euripides would hardly comence two contiguous εἰς Πολλὴν ἄνωθεν and Πολλὰς ἄνωθεν

63 If time was *Ξυεΐδω*, it could see nothing. *Æschylus* wrote "and  
 I'd have written nothing else than *Ξυεΐδω* - I saw more in my dis-  
 cipline did, who is conscious of everything. Not impossible for  
 very thing for I do not believe that *Ξυεΐδω* will see all  
 all though it would AGAMEMNON. 85  
 and me a few other passages which might be added rather well.

I do not weep, the springs of tears are dried,  
 And on a sudden I am calm.

Congreve's *Mourning Bride*, act v. sc. 11.

Dry sorrow in his stupid eyes appears,

His eyeballs in their hollow sockets sink,  
 Bereft of sleep.

Dryden's *Palamon and Arcite*.

868 Ὀρώσα πλεῖω τοῦ ξυνεύδοντος χρόνου.

What thoughts had sway o'er Cythna's lonely slumber  
 That night, I know not; but my own did seem  
 As if they might ten thousand years outnumber  
 Of waking life . . . . .  
 Two hours, whose mighty circle did embrace  
 More time than might make grey the infant world.

Shelley's *Revolt of Islam*, canto iii. stanzas 1, 2.

879 Ἐμοὶ φίλον κάρα.

The "*desiderium cari capitis*," and the "*multa fleturum caput*" of Horace, are  
 familiar to every reader. Add

Carius o mihi patre caput.

Val. Flacc. *Argon.* ii. 404.

Nor do I name of men the common rout,

*Heads* without name.

Milton's *Samson Agonistes*.

The fit rebuke of so ridiculous *heads*,  
 Who, with their apish customs, &c.

Ben Jonson's *Cynthia's Revels*, act v. sc. 1.

The pope's a very lewd  
 And wicked head.

Lee's *Cæsar Borgia*, act v.

Though our tears  
 Thaw not the frost that binds so dear a head.

Shelley's *Adonais*.

880 Ἐκβαῖν ἀπήνης τῆσδε, μὴ χαμαὶ τιθεῖς  
 Τὸν σὸν πόδ', ὦ νᾶξ, Ἰλίου πορθήτορα.

Δμῶαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος  
Πέδον κελεύθου στρωννύναι πετάσμασιν;  
Εὐθύς γενέσθω πορφυρόστρωτος πόρος.

I tell thee, that the ground is all too base  
For Eleanour to honour with her steps;  
Whose footsteps, when she progress'd in the street  
Of Acon, and the fair Jerusalem,  
Was nought but costly arras points,  
Fair island tapestry, and azur'd silk.

G. Peele's Drama of Edward I. (1598.)

893

Μηδὲ, βαρβάρου φωτὸς δίκην,  
Χαμαιπετὲς βόαμα προσχάνης ἐμοί.

I saw Craterus and Hephæstion enter.  
In *Persian robes*, to Alexander's health  
They largely drank, *then turning eastward fell*  
*Flat on the pavement*, and ador'd the sun:  
Straight to the king they sacred reverence gave  
With solemn words, "Oh son of thundering Jove,  
Young Ammon, live for ever."

Nat. Lee's Alexander, act i.

Her seat

At the right hand of Xerxes she assumes  
Invited, while in adoration bowed  
Tigranes, and Phaortes, prone they lay,  
Across their foreheads spread their servile palms.

Glover's Leonidas, b. iv.

901

Καὶ τὸ μὴ κακῶς φρονεῖν,  
Θεοῦ μέγιστον δῶρον.

Γνώμην Κύρνε θεοὶ θνητοῖσι διδοῦσιν ἄριστον.

Theognia, 1171.

913

Ὁ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.

He's not worth aught, that's not worth envying.

Browne's Britannia's Pastorals, b. ii. song 2.

Men say, and truly, that they better be  
\* Which be envied than pitied; therefore I,  
Because I wish thee best, do thee envy.

Dr. Donne's Verses to Mr. J. W.

sonne alluded to Pindar's κρείσσον δικτιερμῶ εἶθ' ὄνος

α. ὅτι αὐτὸς ἀνὰ γὰρ ὑπερβλάσκει οὐ παγκραίνιστον. The sense requires  
 'νιστον to be taken intranxively; But the genius of the language  
 hides it. I must confess I constituted it' eternally valuable  
 we understand

# AGAMEMNON.

27

Let me be envied, and not pitied.

Christopher Marlowe's Jew of Malta, act i.

- 932 "Ἔστιν θάλασσα,—τίς δέ νιν κατασβέσει;—  
 Τρέφουσα πολλῆς πορφύρας ἰσάργυρον  
 Κηκίδα παγκραίνιστον, εἰμάτων βαφάς.

Probably the only answer to this question is to be found in Prior's Solomon,  
 book ii.

A thousand maidens ply the purple loom,  
 To weave the bed, and deck the regal room.  
 Till Tyre confesses her exhausted store,  
 And on her coast the murex is no more.

- 942 Καὶ σοῦ μολόντος δωματῖτιν ἔστιαν,  
 Θάλπος μὲν ἐν χειμῶνι σημαίνει μολών  
 "Ὅταν δὲ τεύχη Ζεὺς γ' ἀπ' ὄμφακος πικρᾶς  
 Οἶνον, τότε ἤδη ψυχὸς ἐν δόμοις πέλει,  
 Ἀνδρὸς τελείου δῶμ' ἐπιστροφωμένον.

Come, Blouselinda, ease thy swain's desire,  
 My summer's shadow, and my winter's fire.

Gay's Shepherd's Week, Monday.

Cool shades to Pilgrims, when hot glances burn,  
 Are not so pleasing as thy blest return.

Drummond's River Forth Fasting, or Panegyric on King James.

- 952 Μαντιπολεῖ δ' ἀκέλευστος ἄμισθος αἰοιδά.

Oh God! I have an ill-divining soul.

Romeo and Juliet, act iii. sc. 5.

My sad soul

Divines strange troubles.

Ford's Perkin Warbec, act i. sc. 3.

- 952 Ἀκέλευστος αἰοιδά.

Unbidden numbers flow,  
 Spite of myself, my sorrows vocal grow.

Blair's Lines to William Law, Esq.

- 956 Φρενὸς φίλον θρόνον;

My bosom's lord sits lightly in his throne.

Romeo and Juliet, act v. sc. 1.

2 - The whole of this passage is a mass of corruption, which may be  
 read -

καὶ σοῦ μολόντος δωματῖτιν ἔστιαν  
 Θάλασσα μὲν ἐν χειμῶνι σημαίνει βροχῶν,  
 "Ὅταν δὲ τεύχη Ζεὺς τεύγ', ὄμφακος πικρᾶς  
 Οἶνον, τότε ἤδη ψυχὸς αἰδοῖται πελᾶν  
 Ὑδρὸς τε λαλὸν δῶμ' ἐπιστροφῶν μένος -

it may be thus rendered in the English version

(see overleaf)

Butler, Bloomfield, and Scholfield read in this passage, for *φάους κότον, φυει κορον*, in which they seem to be justified by the following passages :

*Ἐθέλοντι δ' ἀλεξεῖν ὕβριν, κόρου  
Μάτερα θρασύμυθον.*

Pind. Olymp. xiii. 12.

*Τίττει καὶ κόρος ὕβριν.*

Theognis, 53.

The mutual connection appears to have been proverbial, for we find the same expression in the fragment attributed to Solon.

Hate is the third, a hound both depe and long,  
Whose sire is true, or else supposed wrong.

G. Wither's *Shepherds Hunting*.

744 *Τότ' ἢ τόθ'.*

The same form, in a slightly different sense, occurs in *Hamlet*.

*I saw him yesterday or t'other day,  
Or then, or then.*

Act ii. sc. 1.

759

*Πῶς σε σεβίζω,  
Μήθ' ὑπεράρας . . . . .  
Καιρὸν χάριτος.*

*You cannot err on flattery's side,  
Above the stars exalt your style.*

Swift's *Rhapsody on Poetry*.

764 *Τῷ δυσπραγοῦντι δ' ἐπιστενάχειν  
Πᾶς τις ἑτοιμος.*

*Flet, si lachrymas aspexit amici,  
Nec dolet.*

Juv. Sat. iii. 101.

765 *Δῆγμα δὲ λύπης.*

*Bytter byting grief.*

Spencer's *Fairy Queen*, b. i. canto ix. stanza 29.

*Nec te tantus edat tacitam dolor.*

Virg. *Æn.* xii. 801.

*Qui te mentis edunt morsus? da noscere, conjux.*

Sil. Ital. xvii. 345.

*Sed mea secreto velluntur pectora morsu.*

Stat. *Sylv.* v. ii. 3.

And Shakspeare, *passim*.

767            *Ξυγχαίρουσιν ὁμοιοπρεπεῖς*  
               *Ἀγέλαστα πρόσωπα βιαζόμενοι.*

Rides? majore cachinno

Concutitur.

Juv. Sat. iii. 100.

768    *Βιαζόμενοι.*

I have employed you as my brother's friend,  
 And until now, *by force compelled my face*  
*To frequent smiles.*

Sir William Killigrew's Ormasdes.

I have not lov'd the world, nor the world me,

. . . . .

Nor *coin'd my cheek to smiles.*

Childe Harold, iii. cxiii.

Contentus, vexare oculos humore coacto.

Juvenal. xiii. 133.

772    *Ἵδαρὲι σαίνειν φιλότῃτι.*

This has reference either to the feigned tears, or to the unstable and vapid nature of the friendship here described. So

Those you make your friends,  
 And give your hearts to, when they once perceive  
 The least rub in your fortunes, fall away  
*Like water from you.*

Henry VIII. act ii. sc. 1.

My brethren have dealt deceitfully with me as a brook, and  
 as a stream of brooks they pass away.

Job vi. 15.

As false as air, wind, *water.*

Troilus and Cressida, act iii. sc. 2.

You knot of mouth-friends! smoke, and luke-warm *water*  
 Is your perfection.

Timon of Athens, act iii. sc. 6.

She was false as *water.*

Othello, act v. sc. 2.

775    *Κάρτ' ἀπομούσως ἦσθα γεγραμμένος.*

*Write you a good man in the people's hearts.*

Massinger's *City Madam*, act i. sc. 3.

776 *Εὖ πραπίδων οἶακα νέμων.*

Happy were man

Here could his voyage end, he should not then

Answer how *well or ill he steer'd his soul.*

Ford's *Witch of Edmonton*, act iv. sc. 2.

798 *Πόλιν διημάθυνεν Ἀργεῖον δάκος,  
"Ἴππου νεοσσός.*

Ἡδὴ Τρωῖον ἔστυ καθιππεύουσιν Ἀχαιοί.

Tryphiodorus, 172.

801 *ἽΠερθορῶν δὲ πύργον ὤμησης λέων,  
Ἄδην ἔλειξεν αἵματος τυραννικοῦ.*

*A nation is come up upon my land, strong, and without number, whose teeth are the teeth of a lion, and he hath the cheek teeth of a great lion.*

Joel i. 6.

806 *Παύροις γὰρ ἀνδρῶν ἐστι συγγενὲς τόδε,  
Φῖλον τὸν εὐτυχοῦντ' ἄνευ φθόγου σέβειν.  
Δύσφρων γὰρ ἴος καρδίαν προσήμενος,  
Ἀχθος διπλοῖζει τῷ πεπαμένῳ νόσον.*

Hatred accompanies prosperity,

For one man grieveth at another's good ;

And so much more we think our misery,

The more that fortune hath with others stood.

Kyd's *Cornelia*, act i.

For the expression *νόσον* in this passage—

*Envy the next . . . . .  
Sick of a strange disease, his neighbour's health.*

Phineas Fletcher's *Purple Island*, canto vii. stanza 66.

815 *Μόνος δ' Ὀδυσσεὺς . . . . .  
Ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος.*

Discedunt amici,

*Ferre jugum pariter dolosi.*

Hor. ode i. xxxv. 28.

- 820                    *Καὶ τὸ μὲν καλῶς ἔχον,  
"Ὅπως χρονίζον εὖ μενεῖ, βουλευτέον.*

Now is attain'd that dearly purchas'd thing,  
That fill'd the world with lamentable sights;  
And now attain'd, all care is how to frame  
Means to establish and to hold the same.

Daniel's Civil Wars, b. iii. stanza 1.

- 822                    *"Ὅτ' ἂν καὶ δεῖ φαρμάκων παιωνίων,  
"Ἡ τοι κέαντες, ἢ τεμόντες εὐφρόνως,  
Πειρασόμεσθα πῆμ' ἀποστρέψαι νόσου.*

Kings are justice in the last appeal,  
And, forc'd by strong necessity, may strike,  
In which, indeed, they assert the public good;  
And like sworn surgeons lop the gangren'd limb,  
Unpleasant, wholesome work.

Dryden's Duke of Guise, act v. sc. 1.

- 830                    *Οὐκ αἰσχυνοῦμαι τοὺς φιλόνορας τρόπους  
Λέξαι πρὸς ὑμᾶς.*

*Eleanora.*—To thee, my friend, I will not be ashamed  
E'en to avow my love in all its fondness.

Thomson's Edward and Eleanora, act ii. sc. 3.

- 840                    *Καὶ τραυμάτων μὲν εἰ τόσων ἐτύγχανεν  
'Ανὴρ ὅδ', ὥς πρὸς οἶκον ὠχετεύετο  
Φάτις, τέτρωται δικτύου πλέω λέγειν.*

And so thou art, sweet Compass, new-born indeed,  
For rumour laid thee out for dead long since;  
I never thought to see this face again.

Webster's Cure for a Cuckold, act ii. sc. 3.

- 842                    *Τέτρωται δικτύου πλέω λέγειν.*

Stabbed with a thousand daggers,  
My heart, my lights, my liver, and my skin,  
*Pierced like a sieve.*

Tomkis's Albumazar, act i. sc. 7. 1634. (Dodsley.)

My anointed body  
By thee was punched full of deadly holes.

Richard III. act v. sc. 3.

6. If you turn to Blomfield's note, you can scarcely fail to give Wellauer's interpretation; and if you read attentively the *πρῶτον*, you must, I think, perceive that the mention of *τρίμορον χλαῖναν* triple 'tunic' is at variance with the idea of 'many' *πολλήν* - (see bottom)

24

# AGAMEMNON.

845 Πολλήν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω  
Χθονὸς, τρίμορον χλαῖναν.

In spite of the "stone tunic" of Homer, it appears to me that Wellauer is decidedly correct in referring the *χλαῖναν* entirely to the fleshly clothing of the body, and not the earthy covering of the grave. Should the reader think otherwise, the following passages are to the point.

Off with these robes, oh tear them from my side.  
Instead of robes, my coverture be earth.

Webster's History of Sir Thomas Wyatt.

Bountifulnesse hath made his last conclusion;  
Goodnesse for best attire in dust is drest.

Sir P. Sydney's Arcadia, b. iv.

Instances of the former sense are very common.

Thy duchess is  
Almost a ghost already, and doth wear  
Her body like an useless upper garment.

Shirley's Cardinal, act v. sc. 3.

858 "Ὡστε σύγγονον  
Βροτοῖσι, τὸν πεσόντα λακτίσαι πλέον.

Calcat jacentem vulgus.

Seneca Octavia, act iv.

For when th' oppressed is once up to the chin,  
Quite overhead all help to thrust him in.

Drayton's Barons' Wars, b. iv.

Every base detractor in this case  
Upon th' advantage of misfortune plays;  
Down-falling greatness, urged on apace,  
Was follow'd hard by all disgraceful ways.

Daniel's Civil Wars, b. i. stanza 100.

861 "Εμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι  
Πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταγόν.  
Ἐν ὀφικοῖτοισι δ' ὄμμασιν βλάβας ἔχω,  
Τὰς ἀμφὶ σοι κλαίονσα λαμπτηρουχίας.

And art thou come, Horatio, from the depth

To wring more tears from Isabella's eyes,  
Whose lights are dimm'd with over-long laments.

Kyd's Spanish Tragedy, act iii. 1605.

that in the words Πολλήν ἄνωθεν τὴν κάτω γὰρ οὐ λέγω perhaps by something like - Πάντ' ἄνωχθὲν τοῖν σκότειν τοῖς ἐξ λέγων - which read originally the verse Ἀπαῖς ἑκάστον κατθανὼν μεσέωροντι - As all to an author like Eschylus would hardly commence two antigrams with Πολλήν ἄνωθεν and Πολλὰς ἄνωθεν

If time was ξυνείδω, it could see nothing? Ecchylus wrote, an  
 'd have written nothing else than ξυνείδωτος - I saw more in my disc  
 time did, who is conscious of everything. Not conscious of  
 my thing for I do not believe that ξυνείδωτος will see that  
 it though it would tally perfectly with it. I am not  
 I am a few other passages which might be added rather than

I do not weep, the springs of tears are dried, *time who is in*  
 And on a sudden I am calm. *the whole secret*  
 Congreve's Mourning Bride, act v. sc. 11. *which has no*  
*particular force*  
*here*

Dry sorrow in his stupid eyes appears,  
 . . . . .  
 His eyeballs in their hollow sockets sink,  
 Bereft of sleep.

Dryden's Palamon and Arcite.

868 'Ορῶσα πλείω τοῦ ξυνεύδοντος χρόνου.

What thoughts had sway o'er Cythna's lonely slumber  
 That night, I know not; but my own did seem  
 As if they might ten thousand years outnumber  
 Of waking life . . . . .  
 Two hours, whose mighty circle did embrace  
 More time than might make grey the infant world.

Shelley's Revolt of Islam, canto iii. stanzas 1, 2.

879 'Εμοὶ φίλον κάρα.

The "desiderium cari capitis," and the "multa fleturum caput" of Horace, are familiar to every reader. Add

Carius o mihi patre caput.

Val. Flacc. Argon. ii. 404.

Nor do I name of men the common rout,  
 . . . . .

*Heads* without name.

Milton's Samson Agonistes.

The fit rebuke of so ridiculous *heads*,  
 Who, with their apish customs, &c.

Ben Jonson's Cynthia's Revels, act v. sc. 1.

The pope's a very lewd  
 And wicked *head*.

Lee's Cæsar Borgia, act v.

Though our tears  
 Thaw not the frost that binds so *dear a head*.

Shelley's Adonais.

880 'Εκβαίν' ἀπήνης τῆσδε, μὴ χαμαὶ τιθεῖς  
 Τὸν σὸν πόδ', ὦ "ναξ, Ἰλίου πορθήτορα.

Δμῳαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος  
Πέδον κελεύθου στρωννύναι πετάσμασιν;  
Εὐθύς γενέσθω πορφυρόστρωτος πόρος.

I tell thee, that the ground is all too base  
For Eleanour to honour with her steps;  
Whose footsteps, when she progress'd in the street  
Of Acon, and the fair Jerusalem,  
Was nought but costly arras points,  
Fair island tapestry, and azur'd silk.

G. Peele's Drama of Edward I. (1598.)

893 Μηδὲ, βαρβάρου φωτὸς δίκην,  
Χαμαιπετὲς βόαμα προσχάνης ἐμοί.

I saw Craterus and Hephæstion enter.  
In *Persian robes*, to Alexander's health  
They largely drank, *then turning eastward fell*  
*Flat on the pavement*, and ador'd the sun:  
Straight to the king they sacred reverence gave  
With solemn words, "Oh son of thundering Jove,  
Young Ammon, live for ever."

Nat. Lee's Alexander, act i.

Her seat  
At the right hand of Xerxes she assumes  
Invited, while in adoration bowed  
Tigranes, and Phaortes, prone they lay,  
Across their foreheads spread their servile palms.

Glover's Leonidas, b. iv.

901 Καὶ τὸ μὴ κακῶς φρονεῖν,  
Θεοῦ μέγιστον δῶρον.

Γνώμην Κύρνε θεοὶ θνητοῖσι διδοῦσιν ἀριστον.

Theognis, 1171.

913 'Ο δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.

He's not worth aught, that's not worth envying.

Browne's Britannia's Pastorals, b. ii. song 2.

Men say, and truly, that they better be  
\* Which be envied than pitied; therefore I,  
Because I wish thee best, do thee envy.

Dr. Donne's Verses to Mr. J. W.

more alluded to Pindar's χεῖρσιν δίκτιον εὐθόως

32. What do you understand by παγκαίνιστον. The sense requires πα-  
 γίνιστον to be taken intransitively; but the genius of the language  
 hides it. I must confess I construed it "eternally renewed."  
 see corrected

# AGAMEMNON.

27

Let me be envied, and not pitied.

Christopher Marlowe's Jew of Malta, act i.

- 932 "Ἔστιν θάλασσα,—τίς δέ νιν κατασβέσει;—  
 Τρέφουσα πολλῆς πορφύρας ισάργυρον  
 Κηκίδα παγκαίνιστον, εἰμάτων βαφάς.

Probably the only answer to this question is to be found in Prior's Solomon,  
 book ii.

A thousand maidens ply the purple loom,  
 To weave the bed, and deck the regal room.  
 Till Tyre confesses her exhausted store,  
 And on her coast the murex is no more.

- 942 Καὶ σοῦ μολόντος δωματῖτιν ἔστιαν,  
 Θάλπος μὲν ἐν χειμῶνι σημαίνεις μολών'  
 "Ὅταν δὲ τεύχη Ζεὺς ἧ' ἀπ' ὀμφακος πικρᾶς  
 Οἶνον, τότε ἤδη ψῦχος ἐν δόμοις πέλει,  
 Ἄνδρὸς τελείου δῶμ' ἐπιστρωφωμένον.

Come, Blouselinda, ease thy swain's desire,  
 My summer's shadow, and my winter's fire.

Gay's Shepherd's Week, Monday.

Cool shades to Pilgrims, when hot glances burn,  
 Are not so pleasing as thy blest return.

Drummond's River Forth Fasting, or Panegyric on King James.

- 952 Μαντιπολεῖ δ' ἀκέλευστος ἄμισθος αἰοιδά.

Oh God! I have an ill-divining soul.

Romeo and Juliet, act iii. sc. 5.

My sad soul

Divines strange troubles.

Ford's Perkin Warbec, act i. sc. 3.

- 952 Ἀκέλευστος αἰοιδά.

Unbidden numbers flow,  
 Spite of myself, my sorrows vocal grow.

Blair's Lines to William Law, Esq.

- 956 Φρενὸς φίλον θρόνον;

My bosom's lord sits lightly in his throne.

Romeo and Juliet, act v. sc. 1.

42 - The whole of this passage is a mass of corruption, which maybe there-  
 fore -

καὶ σοῦ μολόντος δωματῖτιν ἔστιαν  
 Θάλασσα μὲν ἐν χειμῶνι σημαίνεις βροχῶν,  
 "Ὅταν δὲ τεύχη Ζεὺς τεύγ', ὀμφακος πικρᾶς  
 Οἶνον, τότε ἤδη ψῦχος ἀδου μοι πέλει  
 Ἄνδρὸς τε λαιὸν δῶμ' ἐπιστρωφωμένον -

which may be thus rendered: I sit in my lord's house

(see overleaf)

The soul,  
Hers is the state, the splendour, and the throne.  
Cowper's Tirocinium.

The throne  
Of a pure soul.  
Ford's Lover's Melancholy, act v. sc. 1.

- 974 Μάλα γάρ τοι τὰς  
Πολλὰς ὑγίειας  
'Ακόρεστον τέρμα. νόσος γὰρ \* \*  
Γείτων ὁμότοιχος ἐρείδει.

By the common course of things below,  
Where each delight is temper'd with affliction,  
Some evil, terrible and unforeseen,  
Must sure ensue to poise the scale against  
This vast profusion of exceeding pleasure.  
Rowe's Lady Jane Gray, act ii.

Much wealth is corpulence, if not disease.  
Young's Night Thoughts.

Fortune will destroy  
The power that made it: she doth joy  
So much in plenty, wealth, and ease,  
As now the excess is her disease.  
Ben Jonson's Catiline, Chorus, act i. sc. 4.

- 975 Νόσος γείτων ὁμότοιχος.  
Short are our joys, and neighbouring griefs disturb  
Our pleasant hours.  
Phillips's Cyder, b. ii.

- 980 Καὶ τὸ μὲν πρὸ χρημάτων  
Κτησίῳ ὄκνος βαλὼν,  
Σφενδόνας ἀπ' εὐμέτρου,  
Οὐκ ἔδν πρόπας δόμος  
Πημονᾶς γέμων ἄγαν,  
Οὐδ' ἐπόντισε σκάφος.

See Juv. xii. 33, 40; Jonah i. 5; and the opening scene of Beaumont and Fletcher's Sea Voyage. Also Sept. Cont. Theb. 769.

- 990 Τὸ δ' ἐπὶ γᾶν πεσόνθ'  
"Απαξ θανάσιμον

See Stark on Agam.  
999. ὅπως τὸ ἐπὶ γᾶν  
δύον

And thou returning to the hearth of home  
Portendest summer-suns in winter's frost.

But when from unripe grapes Love makes prime-leas, strong emphasis  
Then do I feel death's chill will come upon me, and in the  
wary word

While o'er the house the likelihoods Scorpius winds - +  
I understand the allusion in the last line, you should know that Troy was  
be taken in the month of September - now which the Scorpion resides

Such allusion however, to Scorpius, is rare in Greek and Latin authors. But the constellation called the Scorpion, bears the name of the King of Athens: although the House of Hesperus bears upon the zodiac. Now the King of Athens called the Scorpion, because in which House he dwelt found the origin of his Athenian descent.

Remember we should have known more on this subject of the House of Hesperus. 2. the N. 111.

The last and fatal and fortunate attack on Troy was made in September over which the Scorpion presides; a constellation, whose influence is thus described by Manilius IV. 218. Scorpius armata violenta cupida cauda - In bellum ardentes animos et Martia castra Ethio.

Προπάροιθ' ἀνδρὸς μέλαν αἷμα τίς ἂν  
 Πάλιν ἀγκαλέσαιτ'.

προπαρίω

Who can gather up, when scatter'd once,  
 One's blood from th' earth?

Lord Stirling's Tragedy of Julius Cæsar, act v. sc. 1.

1004 Ζωπυρουμένας φρενός.

For my spirit was greatly set on fire, and my soul was in  
 distress.

2 Esdras vi. 37.

Rumpit flammato turbatus corde soporem

Sil. Ital. xv. 560.

Sins with this sorrowe I am afire.

Chaucer's Troilus and Cressida, b. iv.

Oh my hart, how my pulses do beat!  
 With sorrowful lamentations I am in such a heat.

The Comedy of King Cambyces, by Preston.  
 (Hawkins's Collection, date 1561.)

I believe it is only in old writers that this effect on the mind is attributed to  
 grief.

1013 Ἀρχαιοπλούτων δεσποτῶν πολλὴ χάρις.

Proculeius to Cleopatra.

Be of good cheer;  
 You have fallen into a princely hand; fear nothing.

Anthony and Cleopatra, act v. sc. 2.

1020 Χελιδόνος δίκην,  
 Ἀγνώτα φωνὴν βάρβαρον κεκτημένην.

This supposed similarity of the language of barbarians to the notes of birds is  
 very common in the Greek writers. Compare Antig. 989.

All present speech to thine shall seem  
 The note of meaner birds, and every tongue  
 Confess its barbarism when compared with thine.

Byron's Prophecy of Dante.

1037 Ἐξαφρίζεσθαι μένος.

\* The last line appears to me as if it had been polished fresh into English, it is  
 his sentiment in his work, like some critics, imagine that the thought  
 expression of the 4th Poet must as a matter of necessity have been given  
 couples or letters or that every one of them must be a bastard for we  
 cannot find a twin, or the rest of the blood. Many a child I believe  
 been begotten on the Trojan must with some of a feature like it  
 Father still of course no critic is safe without a personal  
 of the style of his author

18. οὐ μὲν like καὶ μὲν require a γε, as κενεὶ by myself on Τόφῳ. p.  
 Read therefore Οὐ μὲν, πλὴν εἴτασ' ἄνεμ', ἀεθλοῦμαι - on saying  
 Ch Clytemnestra disappears. Quod

*Sip.*—Let the big torrent *foam its madness off*.

Submit, my lord!

Thomson's *Tancred and Sigismundi*, act iv. sc. 1.

(Here the metaphor is a different one, but the expression and purpose the same with that in the text.)

1038 Οὐ μὲν πλέω ῥίψας' ἀτιμωθήσομαι.

I will no longer strive to wash this Moor,  
 Nor breathe more minutes so unthriftilly  
 In civil arguments against rude wind.

Brome's *Merry Beggars*, act i. sc. 1. 1652. (Dodsley.)

1064 Ἔοικεν εὖρις ἢ ξένη κυνὸς δίκην.

Ajax, 8. edit. Herm.

Λύκοι δρμηθέντες

Ἀδρή, εὐρύνων τε κυνῶν.

Apoll. Rhod. b. ii. 125.

Εὐρίνοιο κυνός.

Oppian. *Cyneget.* ii. 456.

1086 Ἢ δίκτυόν τί γ' Ἰδίου;  
 Ἄλλ' ἄρκυς ἢ ξύνεννος, ἢ ξυναιτία  
 Φόνου.

The woman whose heart is snares and nets, and her hands as  
 bands.

Ecclesiasticus vii. 26.

1092 Ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς  
 Σταγῶν.

When first you told me I should act that part,  
 How cold and *bloody it crept o'er my heart!*

Merry Devil of Edmonton. 1603. (Dodsley.) Author unknown.

1093 Σταγὼν ἄτε καὶ δορὶ πτωσίμοις  
 Ξυνανύτει βίου δυντὸς αὐγᾶς.

I have here followed the reading of Stanley and Scholefield, as the most intelligible.

O setting sun!

As in thy red rays thou dost sink to-night,  
 So in his red blood Cassius' day is set.

Julius Cæsar, act v. sc. 3.

7 See my note on ... Had the editors of *Evangelus* a habit of ... at once that their mother was here - 'χοῖ' οὐτε στροβυλῶ - and have some Virgils - *Amphios phantus rous* - imitator ... *λογεῖς ἀδυνάτερον πρὸ οἰωνοῖ* - οἷος τε (read οὐς τότε) *ἄνευ Ἀγαμέμνονος*

# AGAMEMNON.

31

ἔδωκεν - a passage which *Evangelus* has in his ... also *ἐστὶν ἀποδοκίμος*

1096 'Α, ἄ, ἰδού, ἰδού ἄπεχε τῆς βοῦς  
Τὸν ταῦρον.

*like antol II 147*  
*ἔλπει ἔσθ' ἔλε γὰρ*

Compare this and the rest of the prophecy of Cassandra with Thompson's *Agamemnon*, act v. sc. 3. The passages corresponding with those in the text are too many and too long for extraction.

1113 Τis ξουθὴ  
'Ακόρετος βοῆς, φεῦ, ταλαίναϊς φρεσὶν  
'Ιτυν 'Ιτυν στένουσ' ἀμφιθαλῇ κακοῖς  
'Αηδὼν βίον.

*has a very different*  
*like*  
*ἀλκυὼν, ὅπου*  
*ὁ δὲ στίχον*

*Populea mœrens Philomela sub umbra.*

*Virg. Georg. iv. 511.*

The nightingale among the thick leaved spring  
Doth sit alone in sorrow, and doth sing  
Whole nights away in mourning.

*Beaumont and Fletcher's Faithful Shepherdess, act v. sc. 3.*

But let not chief the nightingale lament,  
Whilst all abandoned to despair she sings  
Her sorrows through the night.

*Thomson's Spring.*

⊕ The recollection of almost every reader will supply him with passages to the same effect.

1117 'Ιὼ, ἰὼ, λυγέλας μόρον ἀηδόνος  
\* Περιβάλοντο γὰρ οἱ πτεροφόρον δέμας  
Θεοὶ, γλυκύν τ' αἰῶνα κλανυμάτων ἄτερ.

From the preceding charge Coleridge vindicates the nightingale, as Cassandra does in the text.

And hark! the nightingale begins its song,  
"Most musical, most melancholy" bird!  
A melancholy bird! Oh! idle thought!

And some lines further—

'Tis the merry nightingale  
That crowds, and hurries, and precipitates,  
With fast thick warble, his delicious notes.

*Sibylline Leaves. The Nightingale.*

1132 'Αμφὶ Κωνυτὸν τε κἄχερουσίους  
'Οχθους ἔοικα θεσπιωδῆσιν τύχα.

\* περιβάλλοντο οἱ - Θεοὶ would mean 'the gods throw round them' The middle voice, as Hermann was the first to see would make no sense. But with Pickens and fully he afterwards acquiesced in the misalt. None however have that οἱ could not be used for αὐτῇ. And yet any one might have seen that *he wrote Περιβάλον γὰρ, ἢ περιεστέον δέμας, Θεοὶ, γλυκύν τ' αἰῶνα* *πῶς ἄντε* - 'the gods threw round her, who has a feather-bearing form, at life and one free from blood'. For thus the bloodless life of the bird is off.

*Sem.*—(to the priests.)—They will speak  
Your crime abroad; Will you not, holy men?

*Mith.*—Let me but hear the holiest of them cross me;  
By heaven! he shall *go sacrifice beneath*.

Nat. Lee's *Mithridates*, act iii. sc. 2.

1145 *Θερμόνους*.

Compare 1032 of this play; also *Æd. Col.* 1692.

And I went in bitterness, in the *heat of my spirit*; but the  
hand of the Lord was strong upon me.

*Ezekiel* iii. 14.

I have  
That honourable grief lodged here, *which burns*  
Worse than tears drown.

*Winter's Tale*, act ii. sc. 1.

(But the word may also here imply "courageous.")

1148 *Δαίμων ὑπερβαρῆς ἐμπιπνών*.

*The stern Vindicta tow'reth up aloft,  
That she may fall with a more weighty peise,  
And crush life's sap out of Piero's veins.*

*Marston's Antonio's Revenge*, act i. sc. 1. (Date 1602.)

See also *Persæ*, 507. *Æd. Tyr.* 1300. *Eumenid.* 346, &c.

1151 *Καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων  
Ἔσται δεδορκῶς, νεογάμου νύμφης δίκην*.

Yet when she found her comforts did not last,  
And that, *as oracles the future taught*,  
*He hid truth's face*, and darken'd what was past,  
The truth, through all her mourning *veils*, she sought.

*Sir William Davenant's Gondibert*, b. ii. canto iii. stanza 12.

1161 *Πεπωκῶς γ', ὥς θρασύνεσθαι πλέον,  
Βρότειον αἷμα*.

In your youth  
Ye have *quaff'd manly blood*, so now with this,

*Increase of valour drink, and added force.*

*Southey's Madoc*. *Madoc in Aztlan*, x.

1172 Θαυμάζω δέ σου,  
Πόντου πέραν τραφεῖσαν ἀλλόθρουον πόλιν  
Κυρεῖν λέγουσαν, ὥσπερ εἰ παρεστίτεις.  
Μάντις μ' Ἀπόλλων τῶδ' ἐπέστησεν τέλει.

Compare OEd. Col. 795, 796, 797. Herm. edit.

1181 Ξυναινέσασα Λοξίαν ἐψευσάμην.

**So Sinope.**

Ἐνθα Σινώπη·  
Θυγατὴρ Ἀσώποιο καθίστατο, καὶ οἱ ὕλασσε  
παρθενὴν Ζεὺς αὐτὸς ὑποχρέσῃσι διδωθεῖσι.  
Ἀλλ' ἄρ' ὁ μὲν φιλότῃτος ἐέλθετο, μέσση δ' ὕψ' αὐτῇ;  
Ἀσόμενα δ' κεν ᾗσι μετὰ φρεσὶν ἰθὺσαιεν.  
Ἦ δέ ἐ· παρθενίῃ ᾗτησάτο κερδοσύνησιν.  
Ὡς δὲ καὶ Ἀπόλλωνας παρῆπαυεν.

Apoll. Rhod. ii. 946.

By the description I certainly know,  
 'Tis the nymph that I courted a long time ago ;  
*Whom, when I with the best of my talents endued,*  
*On her promise of yielding, she acted the prude.*

Swift's Letter of Apollo to the Dean.

1185 Ἐπειθον οὐδέν' οὐδέν, ὥς τῆδ' ἡμπλακον.

Orpheus Lithica, 758. Tryphiodorus, 408, 409. Æn. ii. 246, 247. Swift's Apollo Outwitted, a Poem to Mrs. Finch.

1205 Τί νιν καλοῦσα δυσφιλὲς δίκος,  
Τύχοιμ' ἄν; ἀμφίσβαιναν, ἢ Σκύλλαν τινά.

Lycophron applies the term δράκαινα διψὰς to Clytemnestra. Stephan. edit. p. 170.

1208 Ἄσπονδόν τ' ἄρην  
Φίλοις πνέουσας;

**See line 365 of this play.**

1213 Καὶ σύ μ' ἐν τύχει παρῶν  
Ἄγαν γ' ἀληθόμαντιν, οἰκτείρας, ἐρεῖς.

Oh! but remember this another day,  
When he shall split thy very heart with sorrow;  
*And say, Poor Margaret was a prophetess.*

Richard III. act i. sc. 3.

13. Read, what Eusebius wrote - ἐν τῇ πρώτῃ — ἐκ πρώτης ἀρχῆς  
experiment' - (good)

41. ... And yet it is easy to see, what all the editors have misread, EEschylus wrote ΑΛΛΗΝ ΜΑΤΗΝ ΤΙΝ' Why so? for any thing he knew the best person might be more fortunate, unless you mean to "no purpose" "dequidquam" as for as she here was concerned.

- 1231 Αὐτὴ δῖπους λέαινα συγκοιμωμένη  
Λύκφ.

Lycophron has also borrowed this epithet.

Πέμφε Τάρταρον πτερόζεται  
Λυκρὰν λεαίνης εἰσιδουσ' οἰκουρίαι.

Stephan. edit. p. 169.

- 1240 Ἴτ' ἐς φόβον πεσόντ'.

Καίρε ἄναξ ὁ δὲ Μῶμος ἴν' ὁ φόβος ἔνθα νέοιτο.

Callimachus, Hymn to Apollo, 112.

All such fantasie

Drive out, and let them farin to mischance.

Chaucer's Troilus and Cressida, b. v.

- 1241 Ἄλλην τιν' ἄτην ἀντ' ἐμοῦ πλουτίζετε.

Schutz and Scholefield read ἄταις in this passage.

How shall I please thee, how deserve thy smiles?

When I am *only* rich in misery.

Beaumont and Fletcher's Knight of the Burning Pestle, ii. 2.

- 1248 Καὶ νῦν ὁ μάντις μάντιν ἐκπράξας ἐμέ.

The instances of this juxtaposition of the same substantive in different cases are innumerable in Greek. The Latin poets use it; Ovid the most frequently.

Ad vatem vates orantia brachia tendo.

Ovid. Epist. e Pont. ii. ix. 65.

The construction in English is very rare.

A ghost, I'll haunt your ghost.

Dryden's Aurengzebe, act v. sc. 1.

- 1258 Ἀξείν νιν ὑπτίασμα κειμένου πατρός.

With this harsh and uncommon use of the preceding action, ὑπτίασμα, as agent, compare Supplices, Hermann. edit. 789.

Willems

- 1259 Τί δὴτ' ἐγὼ κάτοικος ὧδ' ἀναστένω;  
'Επεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν  
Πράξασαν ὡς ἔπραξεν οἱ δ' εἶχον πόλιν,  
\* Οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει,  
'Ιούσα πρᾶξω, τλήσομαι τὸ κατθανεῖν.

58. I have turned to Hermann's Supplices in vain for an elucidation of this sage. The word ὑπτίασμα would make a vast nonsense here. The passages manifestly corrupt and maybe amended easily. Willems where omits is not as common.  
2. I hope you can continue this line; It is a cut above me. I can however cor.  
t. without much difficulty; but the next is not so easy

'3. Here too I am as blind as a mole.

*The latest time of death is the best - she then in  
the next line makes up her mind to her fate in the  
words of Shakespeare "Seeing that death a necessary end  
Will come when it will come"*

AGAMEMNON.

35 *J. L. Carter*

Why linger? why turn back? why shrink, my heart?

Thy hopes are gone before; from all things here

They have departed, thou should'st now depart.

Shelley's Adonais.

1264 Αἰδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω.

Τὰν Ἀἰδαο πύλαν ναὶ Μοῖρας ἀραΐει.

Theoc. ii. 160.

*Lethi portas cunctarier ante.*

Lucret. iii. 67.

When nature brought him to the door of death.

Henry VI. part iii. act iii. sc. 3.

1273 Ὁ δ' ὕστατός γε τοῦ χρόνου πρὸς βεύεται.

"Ἦκει τόδ' ἡμαρ· σμικρὰ κερδανῶ φνυγῇ.

Compare Soph. Electra, 1477, 1478. Herm. edit.

1284 Ὅμοιος ἀτμός, ὥσπερ ἐκ τάφου, πρέπει.

Calpurnias's bloody dream and scent of slaughter

Are nothing, sir, to my prophetic spirit.

Nat. Lee's Massacre of Paris, act ii. sc. 1.

The gales

Wafted, as from an open charnel-house,

The taint of death.

Southey's Don Roderic, book i.

1285 Οὐ Σύριον ἀγλάσμα δώμασιν λέγεις.

Facite oleant aedes Arabice.

Fragm. Plaut. Cornicularia.

1295 Εἰπεῖν ῥῆσιν ἢ θρῆνον θέλω

Ἐμὸν τὸν αὐτῆς.

To a sad tune,

I sing my own dirge.

Massinger's Emperor of the East, act v. sc. 3.

1304 Τὸ μὲν εὖ πράττειν ἀκόρεστον ἔφν

Πᾶσι βροτοῖσιν· δακτυλοδεικτῶν δ'

Οὔτις ἀπειπὼν εἶργει μελάνθρων,

\* Μηκέτ' ἐσέλθης τάδε, φωνῶν.

7. In the Church of England Quarterly Vol. vii. p. 101. It has been corrected "Μὴ  
πρόσθῃ", τὰς φωνῶν: and quoted from Plautus 'algue etiam prodice ti  
i bona Fortuna veniat, ne intromiveris': while Dobree has referred to Ma  
"Ante fores stantem dubitaw admittare famam"

Who can, when pleasures knock  
Loud at the door, keep firm the bolt and lock?  
Who can, though honour at his gate should stay  
In all her masking clothes, send her away,  
And say, Begone! I have no mind to play?

Cowley's Fragments. The Freeman.

1317 Σίγα· τίς πληγὴν αὐτεῖ καιρίως οὐτασμένος.

Compare with this and some of the following lines, the confusion of the Chorus in Samson Agonistes.

*Chor.*—Blood, death, and deathful deeds are in that noise;  
Ruin, destruction of the utmost point.

*Man.*—Of ruin, indeed, methought I heard the noise.  
Oh! it continues, they have slain my son.

Some dreadful accident it needs must be;  
What shall we do? stay here, or run and see?

*Chor.*—Best keep together here, lest, running thither,  
We unaware fall into danger's mouth.

1329 Οἱ δὲ τῆς μελλοῦς κλέος

Πέδον πατοῦντες, οὐ καθεύδουσιν χερί.

*Agam.*—They are in action.

*Nest.*—Now, Ajax, hold thine own!

*Tro.*— *Hector, thou sleep'st;*

Awake thee!

*Agam.*—*His blows* are well dispos'd.

Troilus and Cressida, act iv. sc. 5.

1337 'Αλλ' οὐκ ἀνεκτὸν, ἀλλὰ κατθανεῖν κρατεῖ.

Πεπαιτέρα γὰρ μοῖρα τῆς τυραννίδος.

The worst is death; and better die, than live  
To live in infamy under such a king.

Christopher Marlowe's Edward II.

Let me die, my liberty to save,  
For 'tis a death to live a tyrant's slave.

Kyd's Cornelia, act ii.

Better to die with honour, than to live  
In servitude.

Webster's Appias and Virginia, act v. sc. 2.

There is no such word as μελλοῦς, nor if there were, could it be united  
κλέος; while the expression τῆς μελλοῦς κλέος — πατοῦντες is sheer nonsense.  
It is not certainly rather a preternatural way of letting  
ming a trumpeting upon the very name of delay. I do  
not exactly believe in μελλοῦς

56. πλοῦτον εἵματος κακόν ] Such is the reading of the vulgate. But in not see that in a passage descriptive of a net Eschylus could have in only χλωρόν - Respecting the confusion of κ and π see my notes on Suppl. and on Topom. p. The expression πλοῦτος εἵματος, as we appear much out of the way for Keckhly but I think yours is an improvement.

1342 Τὸ γὰρ τοπάζειν τοῦ σάφ' εἶδέναι δίχα.

Compare Trachiniae, 246. Herm. edit.

1356 Πλοῦτον εἵματος κακόν.

This curious phrase occurs in the Anglo-Saxon Poem of Beowulph, according to Mr. Turner's Translation.

Accept this bracelet, dear Beowulph;  
Be it an omen of reward to you;  
And these garments, enjoy their wealth.

Turner's Anglo-Saxons, vol. iii. p. 299.

1357 Κὰν δυοῖν οἰμώγμασιν.  
Μεθῆκεν αὐτοῦ κῶλα.

So Sídrophel in Hudibras.

To feign himself in earnest slain,  
First stretched out one leg, then another.

Part ii. canto 3.

1361 Κάκφυσιῶν ὀξεῖαν αἵματος σφαγὴν,  
Βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου,  
Χαίρουσαν οὐδὲν ἦσσον, ἢ Διὸς νότφ  
\* Γανᾷ σπορητὸς κάλυκος ἐν λοχεύμασιν.

Emicat in partem sanguis, unde icimur ictu.

Lucret. iv. 1044.

Quis cruor emissus perruperit æthera venis,  
Inque hostis cadat arma sui.

Lucan. vii. 625.

The launced speare he writhes out of the wound,  
From which the purple blood spins in his face.

Sackville's Complaint of the Erle of Buckingham.

And for the latter part of the passage.

Blood to him was a summer stream that brings joy to  
withered vales.

Ossian's Cathloda.

Soon the heart's blood of all I love on earth  
Will sprinkle him, and he will wipe it off,  
As if 'twere only dew.

Shelley's Cenci, v. 4.

4. There is no such word as γανᾷ. It was coined by Hermann and passed as such with his silly pupil Weidauer only to avoid the necessity of receiving Πουλίνας: who should have converted σπορητὸς into σπορῇ τῆς κἀννης (excuse me) but is it your principle to allow Keckhly's word which you cannot find elsewhere?

*Fenton had probably a recollection of Ovid's - regne lex est, iustus uictor, diuina  
in artificum arte perire sua.*

- 1369 *Τάδ' ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν.  
Τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε  
Πλήσας ἀραιῶν, αὐτὸς ἐκπίνει μολῶν.*

Evenhanded justice  
Commends the ingredients of the poison'd chalice  
To our own lips.

Macbeth, act i. sc. 7.

- Let the queen  
Drink the same fatal draught she drugg'd for me;  
Instant with her own deathful art destroy  
\* Th' artificer of death.

Fenton's *Mariamne*, v. 7.

- 1376 *Σὺ δ' αἰνεῖν, εἴτε με ψέγειν θέλεις,  
"Ομοιον. οὗτός ἐστιν Ἀγαμέμνων . . .  
. . . νεκρὸς . . . τῇσδε δεξιᾷς χερὸς  
Ἔργον δικυλᾶς τέκτονος. τάδ' ὧδ' ἔχει.*

So Eudoxia, over the corpse of Valentinian.

These are my reasons, Romans, and my soul  
Tells me sufficient; and the deed is justice!  
Now, as I have done well or ill, look on me.

Beaumont and Fletcher's *Valentinian*, act v. sc. 8.

- 1385 *Μῖσος ὄβριμον ἀστοῖς.*

Modo, cum dicta in me ingerebas, *odium*, non uxor eram.

Plautus, *Asinar.* act. v. sc. 2.

In the blossom of his age my only son fell; and you, *my  
only hate*, shall die so too.

Sir William Killigrew's *Selindra*, act i.

I shall in other passages introduce further instances of the abstract for concrete.

- 1391 *Ἔθυσεν αὐτοῦ παῖδα, φιλτάτην ἐμοὶ  
᾽Ωδὴν'.*

They bring forth their *young ones*, they cast out their *sorrows*.

Job xxxix. 3.

- 1399 *Γνώση διδαχθεὶς ὄψ' ἑ γούν τὸ σωφρονεῖν.*

For a similar suspension of the same participle.



I need not adduce instances of the oxymoron. It abounds in Horace more than in any other of the Latin poets.

1438 Αἶμ' ἀνιπτον.

Of this I shall give examples to line 70 of the Choephoræ.

1447 Δαῖμον, ὃς ἐμπιτνείς δώμασι καὶ διφυίοισι Τανταλίδαισιν.

See line 1148 of this play.

1466 Τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;  
Τί τῶνδ' οὐ θεόκραντόν ἐστιν.

What makyth this, but Jupiter the king?  
The which is prince, and cause of everie thing,  
Converting all into his proper will.

Chaucer's Knight's Tale.  
And Trachiniæ, 1278.

1517 Δίκην δ' ἐπ' ἄλλο πρᾶγμα θηγάνει βλάβης,  
Πρὸς ἄλλαις θηγάναισι μοῖρα.

Compare Ajax, 1013. Herm. edit.

1525 Ἀχαριν χάριν.

So Prometheus, 544, 545. Wellauer. edit. And in Latin, "ingrata gratia."

*Gratia quæ tarda est, ingrata est.*

Auson. Epigram. lxxxii.  
Also Choeph. 38.

1542 Δύσµαχα δ' ἔστι κρῖναι.

So in Latin.

Frater ut Æneas pelago tuus omnia circum  
Littora jactetur . . . . .  
*Nota tibi.*

Virg. Æn. i. 667.

1586 Τοῦδε τοῦ φόγου ραφεύς.

See Eumenid. 26. Wellauer. edit.

1589 Αὖθις ἡ δίκη κατήγαγεν.

See Sept. Cont. Theb. 631, 632. Wellauer. edit.

- 1592 Οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,  
Ἴδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.

Τεθναίνην, ὅτ' ἐκείνον ἀποπνεύσαντα πυθόμην.

Callimachus, *Fragm.* ccxix. Blomf. edit.

Si vita relinquat,  
Sat nobis actum est, sequar hostem lætus ad umbras.  
Sil. Ital. v. 374.

If their high will permit,  
To pour a prosperous vengeance on my foe,  
I ask for life no longer than to crown  
The valiant task.

Mason's *Caractacus*.

See also *Choeph.* 450 ; *Electra*, 1067, 8, 9 ; and *Ajax*, 381.

- 1607 Πρὸς κέντρα μὴ λάκτιζε.

Prom. 323.

Ποτὲ κέντρον δέ τοι  
Λακτιζέμεν, τελέθει  
Ὀλισθήρδς ὀϊμος.

Pind. *Pyth.* ii. 178.

Nempe inscitia 'st  
Advorsum stimulum calces.

Ter. *Phormio*, act. i. sc. 2.

- 1622 Πειράσομαι  
Ἀρχεῖν πολιτῶν τὸν δὲ μὴ πειθάνορα  
Ζεύξω βαρελαῖς οὔτι μὴ σειρασφόρον  
Κριθῶντα πῶλον.

Subjects are stiff-necked animals, they soon  
Feel slackened reins, and throw the rider down.

Dryden's *Aurengzebe*, iii. 1.

*Antig.* 290. *Electra*, 1454. *Persæ.* Atossa's Dream.

Who  
Could ride a nation as they do,  
Without a miracle?

The Miracle, by Sheffield, Duke of Buckingham.

7. the phrase *ἀπὸ μὴν* cannot be separated by καὶ - read *ἀπὸ μὴν* - a correct canon as far as the meaning is concerned.

Your younger hands, help'd by a bolder head,  
Will abler rein a nation so stiff-necked  
As that which Providence now bids you rule.  
Mason's *Argentile and Curan*, act i. sc. 2.

1626 Λιμὸς . . . μαλθακὸν σφ' ἐπόψεται.

*Guise.* Guard him safe;  
Thin diet will do well, 'twill starve him into reason.  
Dryden's *Duke of Guise*, act i. sc. 1.

1637 Ἀλλὰ κἀγὼ μὴν πρόκωπος οὐκ ἀναίνομαι θανεῖν.

*Illius ad capulum rediit manus.*  
Statius. *Achill.* ii. 369.

1638 Τὴν τύχην δ' ἐρούμεθα.

S. C. T. 491.

1647 Ἀλλὰ τοῦσδε μοι ματαίαν γλώσσαν ᾧδ' ἀπανθίσαι.

Construct the accusative with the infinitive of surprise or indignation

*Tene istuc loqui?*  
*Nonne id flagitium est?*  
Ter. *Heautontim.* act. v. sc. 1.

You knew, who knew not *Astrophill*?  
*That I should live to say I knew,*  
And have not in possession still.  
Spenser's *Elegy on Sir Philip Sydney*.

I shall give other instances elsewhere.

1648 Κἀμβαλεῖν ἔπη τοιαῦτα.

Ἀπό μοι λόγον  
Τούτον στόμα βίβον.

Pind. *Olymp.* ix. 54.

In full merriment they quaff,  
And cast about their gibes.  
Dyer's *Fleece*, b. i. 709.

Further examples will be adduced to line 932 of the *Prometheus*.

VINCENT, PRINTER, OXFORD.

*γλώσσαν - ἀπανθίσαι* is an expression perfectly unintelligible. Even  
the *ἀπανθίσαι* - see my note or rather *Prolegomena* on Tr. 252 where I  
the find you plenty of instances where the tongue is  
used in a broad metaphorical sense as *γλώσσᾳ μοι τοῦτο* *ἐνέμαρ*  
- *μελεῖσθαι* *Πινδ.* *Tr. 252* v. 59. but I do not  
see of it where it is made the arrow nor

is an error not put  
forward N 2

ERRATA.

XVI to read in

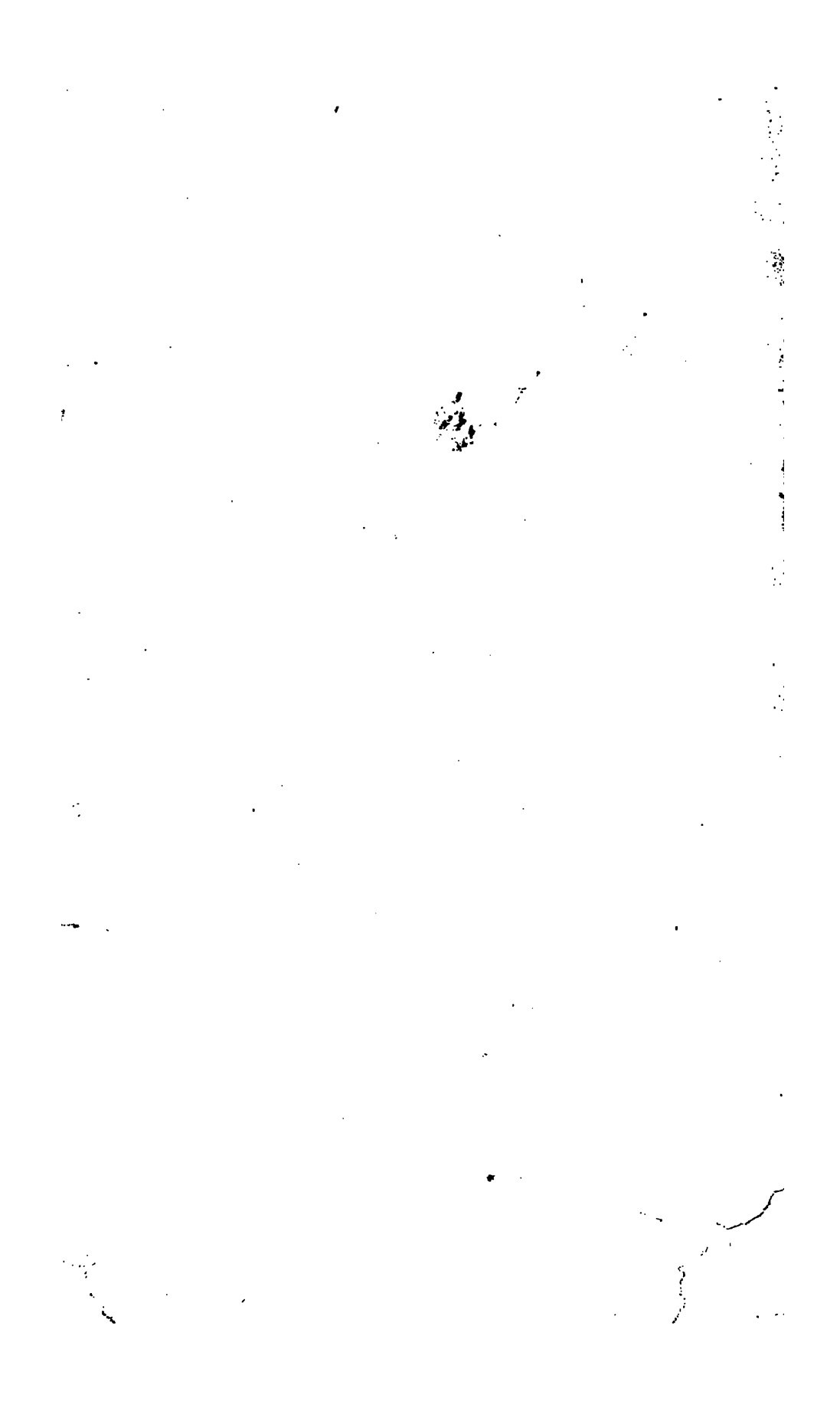
Page xxix. line 17 of note, for *Latin* read *later*.

— xl. line 5, for *Wordworth* read *Wordsworth*.

— liii. line 4, for *κῆρος* read *ἄρος*.

submit  
"He

do I believe till I see them that such occur.  
The same objections apply, in a measure to  
H. Havers. The tongue might be said to scatter  
the flowers of an insolent rhetoric or to  
put forth the buds thereof. but of course  
the line cannot be confined to



*J. F. to Robert L. D. M.*  
*Wm. G. Dwyer Esq.*  
ILLUSTRATIONS

OF THE TRANSLATIONS

ÆSCHYLUS AND SOPHOCLES

AND THE

GREEK, LATIN, AND ENGLISH POETS.

WITH

INTRODUCTORY ESSAY.

BY J. F. BOYES, M.A.

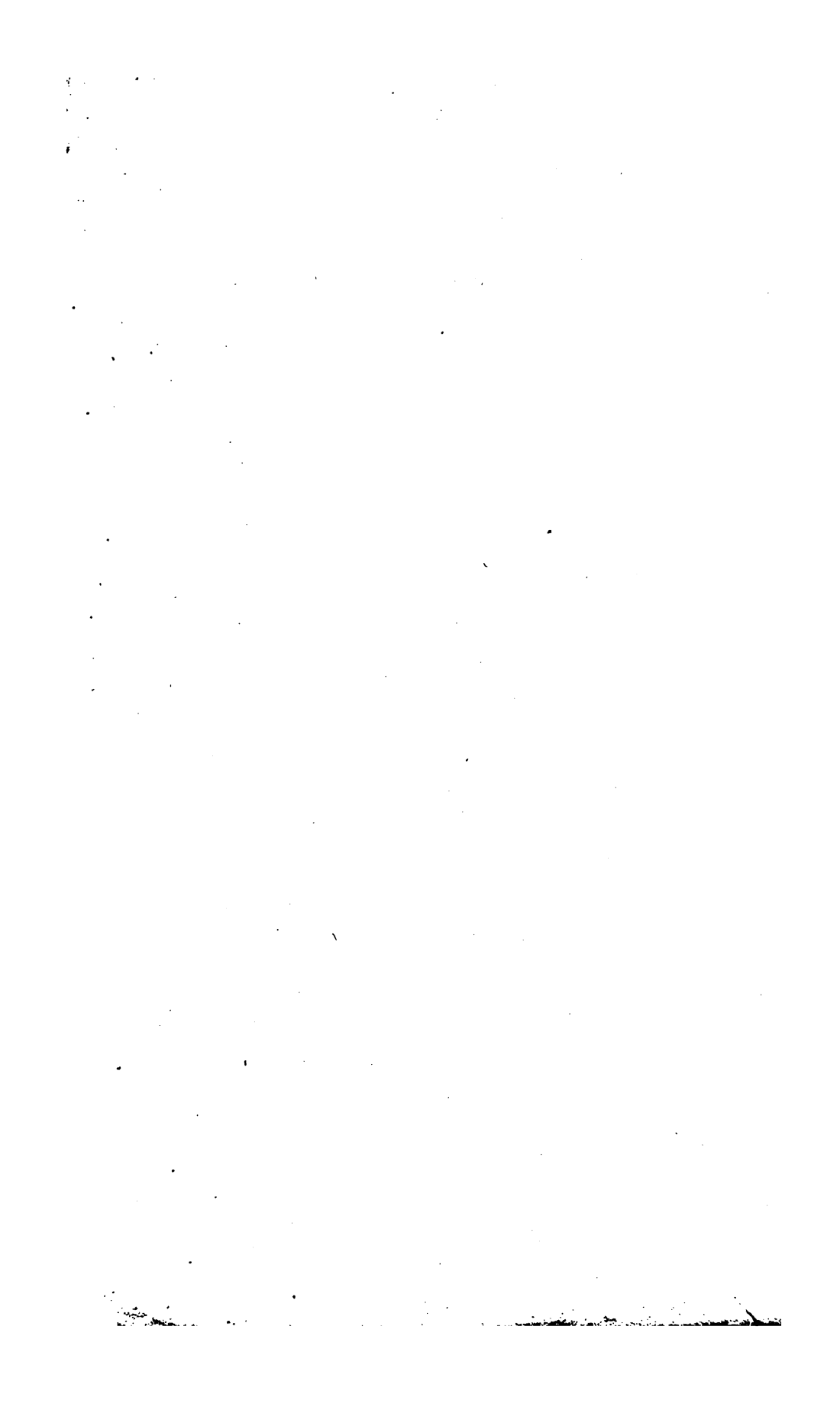
(FELLOW OF COLLEGE, OXFORD.)

THE SUPPLIANTS.  
THE SEVEN AGAINST THEBES.  
PROMETHEUS CHAINED.

OXFORD,

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## SUPLIANTS.

5

Φεύγομεν,  
Οὐτιν' ἐφ' αἵματι δημηλασίαν  
Ψήφῳ πόλεως γνωσθεῖσαι·  
'Αλλ' αὐτογένητον φυξάνορα  
Γάμον Αἰγύπτου παίδων ἀσεβῆ τ'  
'Ονοταζόμεναι.

φύγον' — ας

No guilty act or end calls us from home ;  
Only to breathe in peace awhile we come.

Cowley's *Dauides*, iii. 1031.

31

Πρὶν πόδα χέρσῳ τῇδ' ἐν ἀσώδει  
Θεῖναι, ξὺν ὄχῳ ταχυήρει  
Πέμψατε πόντονδ'.

Prom.

'Οχος. He taught to rule, as life directs the limbs,  
The tempest winged chariots of the sea,  
And the Celt knew the Indian.

Shelley's *Prom.* Unbound.

\*Ὅς πρόστιτος ὄχους ἀλὸς εὐρατο νῆας.

Oppian. *Piscat.* i. 354.

### *The chariot of the land*

Has no right gladd'ning motion, like these fair  
Careerers, with the foam beneath their bows.

Campbell's *Lines on the Sea at St. Leonard's*.

I have followed the readings of Wellauer throughout, though in some cases I very much prefer those of Blomfield, Burges, Scholfield, and other editors of *Æschylus*. But in a work of the present kind, I might have incurred the charge of having selected the reading of each passage according to the facility which it offered for the application of parallels. I therefore judged it to be the fairest and safest plan to quote from some one text, and have chosen Wellauer's, because his edition comprises the seven plays, and has, I believe, a very general circulation.

I need scarcely say, that my present arrangement of the plays has been regulated solely by what I considered to be their comparative state of completeness.

*Aurigam video vela dedisse rati.*

Ovid. Trist. lib. i. eleg. iv. lin. 16.

- 35 Ὀμβροφόροισιν τ' ἀνέμοις, ἀγρίας  
Ἄλως ἀντήσαντες, ὀλοιντο.

Some whirlwind fetch them back, or sink them all.

Christr. Marlowe's Edw. II.

- 42 Ἴνιν τ'  
Ἀνθονομούσας προγόνου  
Βοὸς ἐξ ἐπιπνοίας  
Ζηνὸς ἐφαψιν.

Ἐν δ' ἦν Ζεὺς ἐπαφόμενος ἡρέμα χειρὶ θεείῃ  
Πόρτιος Ἰναχίης, τὴν ἐπταπόρῳ παρὰ Νείλῳ  
Ἐκ βοὸς εὐκερδαίοιο πάλιν μετὰμειβε γυναῖκα.

Moschus, Idyll. ii. 50.

- 56 Εἰ δὲ κυρεῖ τις πέλας οἰωνοπόλων  
Ἐγγαιος, οἶκτον οἰκτρὸν ἄτων,  
Δοξάσει τις ἀκούων ὅπα τᾶς Τηρετας  
Μήτηδος οἰκτρᾶς ἀλόχον.

Disconsolate she sought the neighbouring grove,  
Where the lorn nightingale, prick'd on the thorn,  
Wails to the list'ning stars, and join'd her plaint  
With kindred notes as sweetly querulous.

Mason's Opera of Sappho, preliminary scene.

- 57 Οἶκτον οἰκτρὸν.

Δάκρυα δυσδάκρυτα.

Epig. Meleagr.

Shakespeare also occasionally uses the substantive and its cognate adjective together, as

Unmask, *dear dear*, this moody heaviness.

Rape of Lucrece.

And again, in the same poem:

That his foul thoughts might compass his *fair fair*.

With *naefo nae* I hear your plaint.

Ballad of Gil Morrice, (Percy's Relics.)

- 63 Ξυντίθησι δὲ παιδὸς μόρον, ὥς αὐτοφόνως  
ᾠλετο πρὸς χειρὸς ἔθεν.

Who stirs? which of you both has strength i' his arm  
To wound *his own breast*? who's so desperate  
To damn himself by killing of himself?  
*Are you not both one flesh?*

Wilkins's Miseries of Enforced Marriage, act v.

See also Sept. Cont. Theb. line 717, where I shall adduce further instances of the same form.

- 66 Ἐγὼ φιλόδουτος Ἰαονίοισι νόμοισι  
Δάπτω τὰν ἀπαλὰν νελοθερῇ παρειάν.

Νελοθερῇ *Blank*

She . . .  
let concealment, like a worm i' the bud,  
*Feed on her damask cheek.*

*in point*

Twelfth Night, act ii. sc. 4.

- 69 Γόεδνα δ' ἀνθεμίζομαι.

*so much word as a bud*  
*mas*

Since *wayling* is a *bud* of causeful sorrow.

Sir P. Sydney's Arcadia, 4th eclogue.

- 72 Εἵτις ἐστὶ κηδεμών.

So *si* in Latin,

*Sed fatis incerta feror si Jupiter unam  
Esse velit Tyriis urbem, &c.*

*- ar*

Æn. iv. 110.

- 81 Διὸς ἕμερος οὐκ εὐθήρατος ἐτύχθη.

Full hard it is, quoth he, to read aright  
The course of heavenly cause, or understand  
The secret meaning of th' Eternal Might  
That rules mens waies.

Spenser's Fairy Queen b. i. c. 9. st. 6.

The ways of heav'n are dark and intricate,  
Puzzl'd in mazes, and perplex'd with errors,  
Our understanding traces them in vain.

Addison's Cato, act i. sc. 1.

- 85 Πίπτει δ' ἀσφαλὲς οὐδ' ἐπὶ νότῳ  
Κορυφὰ Διὸς εἰ κρανθῇ πρᾶγμα τέλειον.

*αὐτὸ* *ἔχει*

By the gods, my heart speaks thus,  
And if the least *fall from me not performed*,  
May I be struck with thunder.

Beaumont and Fletcher's *Philacter*, act v. sc. 4.

Ἄελ γὰρ εἰς πίπτουσιν οἱ Διὸς κύβοι.

Gnome Monostich Poet. Gnom. Græc. Leips. 1829.

- 87    Δαυλοὶ γὰρ πρᾶπιδων δά-  
         σκιοὶ τε τείνουσιν πόροι,  
         Κατιδεῖν ἄφραστοι.

Beneath a sable veil, and shadows deep  
Of unaccessible and dimming night,  
In silence, Ebon clouds more black than night,  
The world's great mind his secrets hid doth keep.

Drummond of Hawthornden's *Flowers of Zion*, xviii.

Oh wond'rous, mystic, undiscover'd maze,  
What man can search his God's untrodden ways?

Hill, on Cowley's Introduction of Pindaric Verse.

- 90    Ἰάπτει δ' ἐλπίδων ἀφ' ὑψηπύργων  
         Πανώλεις βροτούς.

Thus the *All Wise*  
*Th' imaginations of the proud on earth*  
*Silent endures*, till some brief point of time  
Crumbles the *high-built* insolence of years.

Milman's *Samor*.

Bacon!—*The turrets of thy hope are ruin'd down.*

Robert Green's *Friar Bacon and Friar Bungay*, (1594.)

On this perhaps,  
As on a rock of adamant, *we build*  
*Our mountain hopes.*

Young's *Night Thoughts*, i.

- 90    Ἰάπτει.

Discover'd in his fraud, *thrown from his hope.*

Milton's *Paradise Regained*, b. iv.

- 102    Ἄταν δ'  
         Ἀπάτα μεταγνούς.

The same effect of sound is occasionally aimed at by English poets; one instance will suffice.

*His actions and exactions* still incite.

Daniel's *Civil Wars*, b. i. 10.

mounting

- 127 Πλάτα μὲν οὖν λινοῤῥαφῆς τε  
Δόμος ἄλα στέγων.

But the thing commanded of her, is, to see Dover's dreadful cliff, passing in a *poor water-house* the dangers of the merciless channel between that and Dover.

Beaumont and Fletcher's *Scornful Lady*, act i. sc. 1.

Go in peace, and choose  
Thy dwelling place, north, south, or east, or west;  
Or mount again *thy houses of the sea*,  
And search the waters.

Southey's *Madoc*, b. xxiv.

Calm be thy seas, and fair thy gale,  
That wafts, replete with various store,  
Thy *floating domes* from shore to shore.

Blacklock's *Panegyric on Great Britain*.

- 137 Ἐπιδέτω Διὸς κόρα,  
140 Ἀσφαλίας ἀδμήτας ἀδμήτα  
Ῥύσιος γενέσθω.

*read ω*

Maidenhood she loves, and would be swift  
To aid a virgin, such as was herself.

Milton's *Comus*.

Beholde! Goddess of fair Chastitee,  
Sin thou art maide, and keeper of us al,  
My maidenhede thou kepe, and well preserve.

Chaucer's *Knight's Tale*.

Chastest Diana! in the deserts wild  
Have I so long thy truest handmaid been

. . . . .

To be forsaken? oh, now present be.

Browne's *Britannia's Pastorals*, b. ii. song 3.

Also Rowe's *Ambitious Stepmother*, act v. sc. 3.

Of the construction *ἀδμήτας ἀδμήτα*, the following instances from Shakspeare will be sufficient.

Some *mad* message from his *mad* grandfather.

Titus Andronicus, act iv. sc. 2.

With *feigning* voice, verses of *feigning* love.

Midsummer Night's Dream, act i. sc. 1.

Lay breath so *bitter* on your *bitter* foe.

Midsommer Night's Dream, act iii. sc. 2.

In English the instances are rare for the term ἀδμήτρα, *chaste*.

Truth hath a forehead free,  
And in the tower of her integrity  
Sits, an *unvanquished* virgin.

Davenport's City Night Cap, act iv. (Dodsley.)

145                   Μελανθῆς  
                  'Ηλιόκτυπον γένος.

So Aaron, the Moor, addressing his child by Tamora:

Is *black* so base a hue?  
Sweet blowse, thou art a *beauteous blossom*, sure.

Titus Andronicus, act iv. sc. 2.

The μελανθῆς, however, may mean nothing more than dark skinned, darkly beautiful; as Solomon's Song, i. 5, 6.

I am black, but comely. . . . .  
. . . . . The sun hath looked upon me.

149   Ζῆνα τῶν κεκμηκότων.

Sæpe tibi *Stygii* regia visa *Jovis*.

Ovid. Fast. v. 448.

177   'Ορῶ κόνιν, ἀναυδον ἀγγελον στρατοῦ.

So fire in Theognis.

Ἄγγελος ἄφθογγος πόλεμον πολύδακρυν ἐγείρει,  
Κύρην, ἀπὸ τηλαυγέος φαινόμενος σκοπιῆς.

Line 545.

By the rising clouds of dust, through which, like lightning,  
The splendour of bright arms sometimes brake through,  
I did descry some forces making towards us.

Massinger's Maid of Honour, act ii. sc. 4.

Also Sept. Cont. Theb. 81.

178   Σύριγγες οὐ σιγῶσιν ἀξονήλατοι.

Συρίγγων ὕψος φθόγγον ἐπαζόνιαν.

Callimachus in Lavacr. Pallad. 14.

- 185 Ἄμεινόν ἐστι παντὸς εἶνεκ', ὦ κόραι,  
Πάγον προσίζειν τῶνδ' ἀγωνίων θεῶν.  
Κρεῖσσον δὲ πύργου βωμὸς, ἄρρηκτον σάκος.

Sedete hic modo : ego hinc vos tamen tutabor.

*Aram habete hanc*

*Pro castris.*

Plaut. Rud. iii. 3.

- 196 Ὀμματος παρ' ἡσύχου.

The harvest of a quiet eye.

Wordsworth's Poet's Epitaph.

- 197 Καὶ μὴ πρόλεσχος, μηδ' ἐφολκὸς ἐν λόγῳ  
Γένῃ· τὸ τῆδε κάρτ' ἐπίφθονον γένος.

With this and the advice given by Danaus to his daughters, line 992, compare

The steps

- Young ladies tread, left to their own discretion,  
→ However wisely printed, are observed,  
And construed as the lookers-on presume :  
Point out thy ways then in such even paths,  
As thine own jealousies from others' tongues  
May not intrude a guilt, though undeserved.  
In thy use  
Of time and of discourse be found so thrifty,  
As no remembrance may impeach thy rest.

on this,

Ford's Lady's Trial, act i. sc. 1.

- 199 Μέμνησο δ' εἵκειν χρεῖος εἰ ξένη φυγὰς.  
Θρασυστομεῖν γὰρ οὐ πρέπει τοὺς ἡσσονας.

Burgess quotes,

Ἐένος ὃν ἀκολουθεῖ τοῖς νόμοις ἐγχαρλοῖς.

Gnom. Monostich.

- 201 Φρονούντως πρὸς φρονούντας.

One instance of this construction in Latin will be sufficient.

“*Misero misere*,” aiunt, “*omnia ademit*  
Una dies.”

vid. ad

Lucret. iii. 911.

*Wurthely I am wrappyd in a wurthy wede.*

Coventry Mysteries, lately edited for the Shakspeare Society, by J. O. Halliwell,  
Esq. “Adoration of the Magi.”

In English it is far less common :

Bloody and *guilty*, *guiltily* awake.

Richard III. act v. sc. 3.

I am now muddied in Fortune's moat, and smell somewhat  
*strong of her strong* displeasure.

All's Well, &c. act v. sc. 2.

What a *wild* journey

Have I *more wildly* undertaken ?

Beaumont and Fletcher's Love's Pilgrimage, act i. sc. 2.

211 'Αγνόν τ' Ἀπόλλω φυγάδ' ἀπ' οὐρανοῦ θεόν.  
Εἰδὼς ἂν αἶσαν τήνδε συγγνώμη βροτοῖς.

συγγνώμη sympathize with

Bend thy bow, Tyrinthius, bend ;  
Stand beside the Spartan king,  
Agis of the race divine,  
*Tried in labours, like to thine.*

Home's Agis, act ii.

220 'Αγνώ δ' ἔσμός ὡς πελειάδων  
Ἴξεσθε, κίρκων τῶν ὁμοπτέρων φόβῳ.

Ἦντε κίρκους  
Ἰκυπέτας ἀγελῆδον ὑποτρέσσωσι πέλειαι.

Apoll. Rhod. Argon. lib. i. 1049.

223 Ὅρνιθος ὄρνις πῶς ἂν ἀγνεύοι φαγών ;

Cognatis parcit maculis similis fera.

Juv. xv. 160.

Neque hic lupis mos, nec fuit leonibus  
Unquam, nisi in dispar, feris.

Horace, Epode vii. 11.

The hunting tribes of air and earth  
Respect the brethren of their birth ;  
Nature, who loves the claim of kind,  
Less cruel chase to each assign'd.

.....  
Ev'n tiger fell, and savage bear,  
Their likeness and their lineage spare.

Scott's Rokeby, canto iii.

*The tiger was not on the tiger brood;  
Man only is the universal prey of man - Goethe*

# SUPPLIANTS.

9

Man's worst foe is man;  
The rav'ning tribes that crowd the sultry zone,  
Prey on all kinds and colours but their own.

Kirk White, Fragment.

- 227 Κάκει δικάζει τὰμπλακήμαθ', ὡς λόγος,  
Ζεὺς ἄλλος ἐν καμουσιν ὑστάτας δίκας.

Τὰ δ' ἐν τᾷδε Διὶς ἀρχῇ  
'Αλιτρά κατὰ γὰρ δικά-  
ζει τις.

Pind. Ol. ii. 106.

Also Eumenides, 263.

- 248 Ἴνις Πελασγός.

Ἴνις ἐσσιέ, ἰωερεα

So Juvencus in Latin.

Te suis matres metuunt *juvencis*.

Hor. lib. ii. od. viii. 21.

Also Eumenides, 313.

- 259 Ἄπις ἐκ Ναυπακτίας  
Ἰατρόμαντις παῖς Ἀπόλλωνος, χθόνα  
Τήνδ' ἐκκαθαίρει κνωδάλων βροτοφθόρων,  
Τὰ δὴ παλαιῶν αἱμάτων μιάσμασι  
Χρανθεῖς' ἀνήκε γαῖα, μηνεῖται δ' ἄκη  
Δρακονθόμιλον δυσμενῇ ξυνοικίαν.  
Τούτων ἄκη τομαῖα καὶ λυτήρια  
Πράξας ἀμέμπτως Ἄπις Ἀργεῖα χθονί,  
Μνήμην ποτ' ἀντίμισθον εὔρετ' ἐν λιταῖς.

So St. Patrick for Ireland.

By faith and prayer, this crosier in my hand,  
I drove th' envenom'd serpent from thy land;  
The shepherd in his bow'r might sleep, or sing,  
Nor dread the adder's tooth, nor scorpion's sting.

Swift, on the Sudden Drying of St. Patrick's Well.

And it need scarcely be added, that he has <sup>εὐρετ'</sup>reversed the μνήμην ἀντίμισθον ἐν  
λιταῖς.

- 271 Ἄργεῖαι γένος  
Ἐξευχόμεσθα, σπέρματ' εὐτέκνου.

c

A common expression.

Οἱ βα καὶ ἀθανάτου βίης γένος εὐχετάσθε.

Orpheus Argonaut. i. 291.

293

Ταῦτα τῶν παλλαγμάτων.

A form much adopted by the Latin dramatists, with whom it became more common than even with the Greeks themselves.

Loquere *id/negotii*/quidquid est.

Plaut. Merc. i. 2.

Nescio *quid viri* sis.

Plaut. Pœnul. act. iv. sc. 2.

*Aliquid monstri* alunt.

Ter. Andr. i. 5.

303 Βοηλάτην μύωπα, κινητήριον  
Οἷστρον καλοῦσιν.

See Prom. Vinc. 566.

The brize upon her, like a cow in June.

Antony and Cleopatra, act iii. sc. 8.

The classical references to this insect in Virgil and elsewhere are numerous and generally known.

324 Πόνου δ' ἴδοις ἂν οὐδαμοῦ ταυτὸν πτερόν.

At thy appearance, *Grief itself* is said  
To shake *his wings*.

Cowley's Hymn to Light.

That *grief*, sequester'd from the public stage,  
Might smooth *his feathers*.

Cowper's Charity.

I adduce these in case any one should wish to give any more literal English to πτερόν than kind or complexion.

342 Βαρύς γε μέντοι Ζηνὸς ἱκεσίου κότος.

Οὐδείς πω ξείνον, Πολυπαῖδη ἑξαπατήσας  
Οὐδ' ἱκέτην θνητῶν, ἀθανάτους ἔλαθεν.

Theognis, 143.

Ζηνὸς θέμιν ἱκεσίῳ

\*Ὅς μέγα μὲν κοτέει. μέγα δ'.

Apoll. Rhod. lib. iv. 700.

Also Eumenides, 224.

- 346 Λευκόστικτον ὡς δάμαλιν ἀμπέτραις  
 Ἑλιβάτοισιν. ἀλκᾷ πύσυνος μέμυκε  
 Φράζουσα βοτῆρι μόχθους.

λίαν δακτύλῳ

Sic armenta boum . . . . .  
 . . . . . cantus ac sibila nota magistri  
 Certatim repetunt, . . . . .  
 Inque vicem se voce rogant, gaudentque fideles  
 Reddere mugitus.

not in hand

Claud. de Bell. Getic. 408.

- 346 Πέτραις ἡλιβάτοισιν.

For this Epithet, see Theognis 175. Musæus 210. Pindar. Olymp. vi. 110.

The blasting childhood of the chilly *morn*  
 Is almost grown a youth, *and over climbs*  
*Yon eastern hill.*

Brewer's *Lingua*, act i. sc. 5.

But, look, *the morn*, in russet mantle clad,  
*Walks o'er the dew of yon high eastern hill.*

Hamlet, act i. sc. 1.

*Star of descending night! thy steps are stately on thy hill.*  
 Ossian, Songs of Selma.

- 353 Τῶν γὰρ οὐ δεῖται πόλις.

Domus alta Molossis  
 Personuit canibus. Tum rusticus, *Haud mihi vitâ*  
*Est opus hæc, ait.*

Hor. Sat. II. vi. 113.

- 370

"Αγος φυλάσσου.  
 "Αγος μὲν εἴη τοῖς ἐμοῖς παλιγκότοις.

So Virg. *Æn.* ii. 190. Georg. iii. 513. Ovid. *Amor.* iii. Eleg. xi. 16.  
 Moschus iv. 123. Sil. *Italic.* ii. 54. *Æn.* viii. 483, &c.

The same form of deprecation has been adopted by the English poets.

He seeks by trait'rous trains to spill  
 Her person, and her sacred selfe to slay:  
 That, oh ye *Heav'ns!* defend, and turne away  
 From her unto the miscreant himselfe.

Spenser's *Fairy Queen*, b. v. c. 8. st. 19.

Who will to court for shadowes vaine to seeke,

*That curse God send unto mineemie.*

Spenser's Mother Hubbard's Tale, line 914.

*God send to my foes all they have thoughte.*

Lines by Q. Elizabeth, Percy's Relica, series ii. b. 2.

- 402 Δεῖ τοι βαθείας φροντίδος σωτηρίου,  
Δίκην κολυμβητήρος, ἐς βυθὸν μολεῖν  
Δεδορκὸς ὄμμα, μῆδ' ἄγαν οἰνωμένον.

Alas, poor boy, thy *shallow swimming sight*  
*Can never dive into their deepest art.*

P. Fletcher's Piscatory Eclogue, b. iv. st. 24.

Quick *piercing eyes*

Which *dive* at all times  
*Down to thy thoughts.*

Ford's Broken Heart, act i. sc. 3.

- 411 "Ὅς οὐδ' ἐν "Αἰδου τὸν θανόντ' ἐλευθεροῖ.

The force of the οὐδ' ἐν "Αἰδου is well conveyed by Horace.

*quoted by Burg.*

Quæ manent culpas etiam sub Orco.

Odes, III. xi. 29.

- 424 'Απὸ βρετέων βία  
Δίκας ἀγομέναν  
'Ιππηδόν.

*omitted*

Meas quidem . . . . .  
*De arā capillo jam deripiam.*

Plaut. Rud. act. iii. sc. 5.

- 428 "Ισθι γάρ, παισὶ τάδε καὶ δόμοις,  
'Οπότερ' ἂν κτίσης,  
Μένει Ἀρεὶ κτίνειν  
'Ομοίαν θέμιν.

*added by Burg.*

Negligis immeritis nocituram  
Postmodo te natis fraudem committere ?

Hor. i. ode xxviii. 31.

- 435 Γεγόμφωται, σκάφος  
Στρέβλαισι ναυτικαῖσιν ὡς προσηγμένον.

Stanley quotes,

Ἦ δ' ἐνὶ γόμοις  
ἴσχεται ἦν καὶ πᾶσαι ἐπιβρίσωσιν ἀέλλαι.

Apoll. Rhod. iii. 343.

- 438 Καὶ χρήμασιν μὲν ἐκ δόμων πορθουμένων,  
" Ἀτῆς γε μείζω, καὶ μέγ' ἐμπλήσας γόμον,  
Γένοιντ' ἂν ἄλλα κτησίου Διὸς χάριν  
Καὶ γλώσσα τοξεύσασα μὴ τὰ καίρια,  
Γένοιτο μύθου μῦθος ἂν θελκτήριος·  
Ἀλγεῖνὰ θυμοῦ κάρτα κινητήρια.  
" Ὅπως δ' ὁμαιμον αἷμα μὴ γενήσεται,  
Δεῖ κάρτα θύειν.

*The losse of worldly wealth  
Mannē's wisdom may restore,  
And physick hath provided too  
A salve for every sore.  
But my true friend once lost,  
No art can well supplie,  
Then what a death is this to heare,  
Damon my friend must dye.*

*antiphil*

Edwards's Damon and Pythias. (1571.)

- 441 Γλῶσσα τοξεύσασα.

\*Ὅς οὐδ' Αἰδῇ νῦν κεκοίμικεν χόλον,  
Σκάζουσ' ἑμέτροις ὄρθα τοξεύσας ἔπη.

Philip. Epigr.

Γλῶσσά μοι τοξεύματ' ἔχει περὶ κείνων  
Κελαδῆσαι.

Pind. Isthm. v. 59.

They shoot out their arrows, even bitter words.

Psalm lxiv. 3.

All her well placed words are darts.

Waller's Night Piece.

Well have you made amends by this last comfort,  
For the cold dart you shot at me before.

Nat. Lee's Theodosius, act ii. sc. 1.

I flung (the darts of wounding poetry)  
These two or three sharp curses back.

Cowley's Poetical Revenge.

449 Εἶναι. γένοιτο δ' εὖ παρὰ γνώμην ἐμήν.

Agamemnon, 972.

452 Ἐχω στρόβους ζώνας τε, συλλαβὰς πέπλων.

Potes hac ab orno  
Pendulum zonâ bene te secutâ e-  
lidere collum.

Hor. iii. ode 27. l. 58.

458 Νέοις πίναξι βρέτεια κοσμήσαι τάδε.  
Αἰνιγματῶδες τοῦπος· ἀλλὰ πῶς φράσον.  
Ἐκ τῶνδ' ὅπως τάχιστ' ἀπάγξασθαι θεῶν.

Go tie the dismal knot, why shouldst thou live?  
And by the lines thou there hast writ,  
Deform'd by hanging, the sad picture be  
To that unlucky history.

Cowley's Mistress, the Tree.

461 Ἦκουσα μακιστήρα καρδίας λόγον.

The sense in which μακιστήρα is used in the Persæ is not applicable here.

This word my trembling heart cutteth in two.

Edwards's Damon and Pythias.

Oh Hamlet! thou hast cleft my heart in twain.

Hamlet, act iii. sc. 4.

465 Ἀτῆς δ' ἄβυσσον πέλαγος οὐ μάλ' εὐπορον.  
Τόδ' ἐσβέβηκε.

From innumerable instances of this metaphor I have chosen the following.

Have I seen mischiefs numberless and mighty,  
Grow like a sea upon me?

Beaumont and Fletcher, Philacter, act iii. sc. 2.

Never living man I ween so sore,  
In sea of deadly dangers was distrest.

Spenser's Fairy Queen, b. i. c. 12.

I have a soul,  
So anchor'd down with cares, in seas of woe.

Ford's Love's Sacrifice, act ii. sc. 1.

Adversis rerum immersabilis undis.

Hor. Epist. I. ii. 22.

*Read τάχ' ἂν τις ἢ κτίσας ἴδῃν τὰδε - Zinnwald - οὐκ ἔστις ἴδῃν -  
 the προσφύρεα, is all variations with τις -*

SUPLIANTS.

15

468 Μίασμ' ἔλεξας οὐχ ὑπερτοξεύσιμον.

And when thou hast on foot the purblind hare,  
 Mark the poor wretch, to overshoot his troubles  
 How he outruns the wind.

Shakspeare's Venus and Adonis.

\* 481 Τάχ' ἂν τις οἶκτος εἰσιδὼν τάδε,  
 "Τβριν μὲν ἐχθήρειεν, &c.

For mercy will soon pardon the meanest.

Wisdom vi. 6.

I ask *no* mercy, sir, for none dare know me,  
 I can deserve none.

*g know't*

Beaumont and Fletcher's Love's Pilgrimage, act i. sc. 2.

*No ruth*  
*Pitied* his tender age.

Chettile's Tragedy of Hoffman, act i.

484 Τοῖς ἡσσοσιν γὰρ πᾶς τις εὐνοίας φέρει.

Pueros commendârunt, muliebrequæ sæclum,  
 Vocibus et gestu quom balbe significarent  
 Imbecillorum esse æquum misererier omni.

*A.L*

Lucretius, v. 1020.

Quo causa melior, sorsque deterior trahit  
 Inclinat animus, semper infirmo favens.

Seneca Thebais, act. iii.

Here you shall see the easy multitude  
 Transported, take the party of distress.

Daniel's Dedication to the Tragedy of Philotas.

494 Καὶ δὴ φίλον τις ἔκταν' ἀγνοίας ὕπο.

Let my *disclaiming* from a *purpos'd* evil  
 Free me so far in your most generous thoughts,  
 That I have shot my arrow o'er the house,  
 And hurt my brother.

Hamlet, act v. sc. 2.

509 'Αεὶ δ' ἀνάκτων ἐστὶ δεῖμ' ἐξαίσιον.

Burgess changes the arrangement, but quotes from Ennius.

Plebs hocce regi antistat in loco : licet  
Lachrymare plebi, regi honeste non licet.

518 "Ἐποιτο καὶ τύχη πρακτήριος.

Si modo, quod memoras, *factum fortuna sequatur.*

Æn. iv. 109.

520 Τελέων  
Τελειότατον κράτος.

Save me, Power  
Of powers supreme !

Young's Last Day, b. i.

Their judgements fond . . . . .  
Doe faine in God what in themselves they finde,  
And by their weakness, judge the *power of powers.*

Earl of Stirling's Domesday, First Hour.

524 Λίμνη δ' ἔμβαλε πορφυροειδεῖ.

Yarmouth . . . . .  
Where those that with their nets still haunt the *boundless lake*,  
Here such a sumptuous feast of salted herrings make.

Drayton's Polyolbion, song xx.

Φάεθον πέσεν ἄρματος Ἡελίου  
Λίμνης ἐς προχοᾶς πολυβενθέος.

Apoll. Rhod. iv. 598.

539 Διχῇ δ' ἀντίπορον  
Γαῖαν ἐν αἷσιν διατέ-  
μνουσα πόρον κυματίαν ὀρίζει.

Let others in the jolting coach confide,  
Or in a leaky boat *the Thames divide.*

Gray's Trivia, b. ii. c. 511, 512.

542 Ἰάπτει βάσιδος δι' αἶας.

Oe'r hills she *hurls*, and scours along the plain.

Wily Beguiled, (Hawkins.)

But loathing her embrace, away in haste *he flings.*

Drayton's Polyolbion, song iii.

in point -

in narrative

554 Λειμῶνα χιονόβοσκον.

Know that the *snov* or rain, descending oft, *doth make*  
*The fruitful valley fat.*

Drayton's Polyolbion, song vii.

569 Ζεὺς αἰῶνος κρέων ἀπαύστου.

Above these boundless bounds, where stars do move,  
*The King of ages dwells.*

Drummond's Shadow of Judgment.

575 Λαβούσα δ' ἔρμα Δίον ἀψευδεῖ λόγῳ,  
Γέλιντο παῖδ' ἀμεμφῇ.

My son! and what's a son?

A thing . . . . . that doth serve  
*To ballast* those light creatures we call women.

Kyd's Spanish Tragedy, act iii. (1615.)

589

Ζεὺς,

Ἵπ' ἀρχὰς δ' οὐ τιнос θαύζων  
Τὸ μείον κρεισσόνων κρατύνει  
Οὐ τιнос ἄνωθεν ἡμένου σέβει κάτω.

For neither is there any God but thou,—to whom thou  
mightest shew that thy judgment is not unright.

Wisdom xii. 13.

Who hath directed the Spirit of the Lord, or being his  
counsellor hath taught him? &c.

Isaiah xl. 13.

593 Πάρεστι δ' ἔργον ὡς ἔπος,  
Σπεύσαι τι τῶν δούλιος φέρει φρήν.

Let all creatures serve thee, for thou *spakest and they were*  
*made.*

Judith xvi. 14.

O Lord, thou spakest from the beginning of the creation,  
even the first day, and saidst thus; Let heaven and earth be  
*made, and thy word was a perfect work.*

2 Esdras vi. 38.

600 Ἔδοξεν Ἀργεῖοισιν οὐ διχορρόπως,  
Ἀλλ' ὡς ἂν ἡβήσαιμι γηραιᾷ φρενί.

which leads to — crop.  
 ἐν βῆσσι μὲν  
 ἐν αὐτῇ τῇ τῇ.  
 98.

Dii immortales! iterum natus videor si vera  
 Autumas.

Plaut. Captiv. act. iv. sc. 2.

Fear not, to behold  
 Eroclea safe, will make him young again.

Ford's Lover's Melancholy, act iv. sc. 3.

Tears for that unexpected blessing sprung,  
 And once again she felt, as if her heart were young.

Southey's Tale of Paraguay, c. iii. st. 46.

In hearing this, you make me young again.

Beaumont and Fletcher's Custom of Country, act iii. sc. 5.

628

Ἄρη,  
 Τὸν ἀρότοις θερίζοντα βροτοὺς ἐν ἄλλοις.

Hoarse, shrill at once, as when the trumpet calls  
 Hot Mars to th' harvest of death's field.

Crashaw's Music's Duel.

643

Τοιγὰρ ὑποσκίων  
 Ἐκ στομάτων ποτάσθω φιλότιμος εὐχά.

Let each smiling brow  
 Wear peaceful olive, whilst the virgin choirs,  
 Warbling his praise, his path with flowers perfume.

Fenton's Mariamne, act i. sc. 1.

645 Μήποτε λοιμὸς ἀνδρῶν, &c.

With this and the remainder of the blessings contained in the chorus, Burgess most aptly compares

Οἱ δὲ δίκας ξείνοισι καὶ ἐνδήμοισι διδοῦσιν  
 Ἱθείας καὶ μὴ τι παρεκβαίνουσι δίκαιον,  
 Τοῖσι τέθηκε πόλις, λαοὶ δ' ἀνθεύουσιν ἐν αὐτῇ,  
 Εἰρήνη δ' ἀνα γῆν κουροτρόφος· οὐδέ ποτ' αὐτοῖς  
 Ἀργαλέον πόλεμον τεκμαίρεται εὐρύοπα Ζεὺς,  
 Οὐδέ ποτ' ἰθυδικαῖσι μετ' ἀνδράσι λιμὸς ὀπηδεῖ,  
 Οὐδ' ἄτη, θαλῆς δὲ μεμηλότα ἔργα νέμονται.  
 Τοῖσι φέρει μὲν γαῖα πολλὴν βίον· οὔρεσι δὲ δρύς  
 Ἄκρη μὲν τε φέρει βαλάνους, μέσση δὲ μελίσσας·  
 Εἰροπόκοι δ' ἴες μαλλοῖς καταβεβρίθασι·  
 Τίκτουσιν δὲ γυναῖκες εὐκότα τέκνα γογεῦσιν.

Hesiod. in 'Erg. 223, et seq.

And

Κείνοις ἐδ' μὲν ἄρουρα φέρει στάχυν, ἐδ' δὲ γενέθλη  
 Τετραπόδων, ἐδ' δ' ὄλβος ἀέζεται, οὐδ' ἐπὶ σῆμα  
 ἔρχονται, πλὴν εὖτε πολυχρόνιον τι φέρωσιν.  
 Οὐδὲ διχοστασίη τράφει γένος.

Callimach. H. in Dian. 130. *Read κεῖνοι*

658 Ὅς πολιῶ νόμῳ αἴσαν ὀρθοῖ.

*in my note*

The old laws of England—they  
 Whose reverend heads with age are grey.

Shelley's Masque of Anarchy.

667 Νούσων δ' ἐσμὸς ἀπ' ἀστών  
 Ἴζοι.

Alight at a distance from.

Nova febrium  
 Terris incubuit cohors.

Hor. i. ode 3.

673 Πρόνομα δὲ βοτὰ τῷς πολύγωνα τελέθου.*Read προβάται τε νομάς*

That our sheep may bring forth thousands and ten thousands  
 in our streets.

Psalm cxliv. 13.

Also Eumenides, 904; and Theocritus, xvi. 90.

697 Καὶ πρῶρα . . . . .  
 Οἶακος εὐθυντῆρος ὑστάτου νεὼς  
 Ἄγαν καλῶς κλύουσά γ' ὥς ἂν οὐ φίλῃ.*Read ἐστὶ τ' αὖτις  
 "Καλῶς καλῶς" — πρὸς γ'*

Quâ, nullæ melius, pelago turbante, carinæ  
 Audivere manum.

Lucan. Phars. iii. 593.

Procurrunt levitate agili, docilesque regentis  
 Audivisse manum, Latio cum milite puppes.

Sil. Italic. xiv. 393.

The helm directs  
 Their force; they move as with the limbs of life,  
 Obedient to the will that governs them.

*ἐκκέντρου ἦσαν.*

Southey's Madoc, book xxv.

700 Πρέπουσι δ' ἄνδρες νήιοι μελαγχίμοις  
 Γυίοισι δ' λευκῶν ἐκ πεπλωμάτων ἰδεῖν.

*Clad in vestments white,*  
 . . . . . which from the shoulders fell,  
 As from the breast, unbending, broad, and straight,  
*Leaving their black arms bare.*

Southey's *Madoc*, book xiv.

- 713 *Χρόνῳ τοι κυρίῳ τ' ἐν ἡμέρᾳ*  
*Θεοὺς ἀτίζων τις βροτῶν δώσει δίκην.*

The following is the best of many examples.

*Scelesti ! Spiritu culpam lues*  
*Olim, cum adscriptus venerit pœnæ dies.*

Phædr. lib. iv. fab. 10.

- 727 *Πολλοὺς δέ γ' εὐρήσουσιν ἐν μεσηβρίᾳ*  
*Θάλπει βραχίον' εὐ κατεβρῖνημένους.*

We have bulwarks round us,  
 Within our walls are troops inured to toil  
 In Afric's heat, and seasoned to the sun.

Addison's *Cato*, act i. sc. 4.

- 730 *Γυνή μονωθεῖς' οὐδέν. οὐκ ἔνεστ' Ἄρης.*

Antig. 61.

- 732 *Κόρακες ὥστε, βω-*  
*μῶν ἀλέγοντες οὐδέν.*

*Templum Tritonidis almæ,*  
*Quo nunquam pennis adpellunt corpora raucæ*  
*Cornices, non quum fumant altaria donis :*  
*Usque adeo fugitant.*

Lucret. vi. 751.

- 734 *Καλῶς γ' ἂν ἡμῖν ξυμφέροι ταῦτ', ὦ τέκνα,*  
*Εἰ σοί τε καὶ θεοῖσιν ἐχθαιροῖάτο.*

Go then with double courage and renown,  
 When God shall mix thy quarrels with his own.

Quarles's *History of Samson*, medit. 14.

- 739 *Κυνοθρασεῖς.*

*Ἦδ' ὥς ἄγριος ! κυνοθρασεῖς.*

Theoc. *Idyll*. xv. 53.

- 743 Ὡς καὶ ματαίων ἀνοσίων τε κνωδάλων  
ἔχοντες ὀργὰς, χρὴ φυλάσσεσθαι κράτος.

Vix sunt homines hoc nomine digni,  
Quamque lupi sævæ plus feritatis habent.

Ovid. Trist. v. eleg. vii. 45.

- 750 Μολόντες ἀλίμενον χθόνα.

The omission of the preposition is imitated in Latin.

Tumulum antiquæ Cereris sedemque sacratam  
Venimus.

-Virg. Æn. ii. 742.

Fame pursues with double force,  
Nor stops till she *the place arrives*  
Where Genius starves and Dulness thrives.

Churchill's Ghost, book iv.

The same expression occurs once in Milton and Shakspeare.

- 761 Ὡδὶνα τίκτειν νύξ κυβερνήτη σοφῶ.

The rising morn will view the chiefs embark;  
*But waves are somewhat treacherous in the dark.*

Byron's Corsair, canto ii.

So in the voyage of the Argonauts.

Auxerat hora metus; jam se vertentis Olympi,  
Ut faciem, raptosque simul, montesque locosque,  
Ex oculis, circumque graves videre tenebras.

Val. Flacc. Argon. ii. 38.

Burgess quotes

Vinctumque saxis, navem ut horrissono freto  
Noctem paventes timidi adnectunt navitæ.

Tragic. Quid. ap. Cic. Tusc.

- 756 Γέρονθ', ἡβῶντα δ' εὐγλώσσω φρενί.

Nor can the snow, which now cold age has shed  
Upon thy rev'rend head,  
Quench, or allay, the noble fires within;  
But all which thou hast been,  
And all that thou canst be, thou'rt yet:  
So fully still dost thou  
Enjoy the manhood and the bloom of wit.

Cowley's Ode to Hobbes, v. 6.

- 760 *Μέλας γενοίμαν καπνὸς  
 Νέφεσσι γειτονῶν Διός.  
 Τὸ πᾶν δ' ἄφαντος.  
 Ἀμπτᾶσα δ' ὥσει  
 Κόνις ἄτερθε πτερύγων ὀλοίμαν.*

Would *I were* the winged cloud  
 Of a tempest swift and loud.

Shelley's *Hellas*.

I shall give instances of similar wishes, when I illustrate *Trachiniae*, line 951. With the whole passage compare an old Greek enigma, the answer to which is evidently *καπνός*.

*Εἰμι πατρὸς λευκοῦ μέλαν τέκος ἄπερος ὄρνις  
 Ἄχρι καὶ οὐρανίων ἰπτάμενος νεφέων.*

*Εὐθὺ δὲ γεννηθεὶς λύομαι εἰς ἄερα.*

Leipsa. Anthol. vol. iii. p. 171. (1829.)

- 766 *Μελαινόχρως δὲ πάλλεται μου καρδιά.  
 Πατρὸς σκοπαὶ δέ μ' εἶλον.*

Of the four similar compounds, *κελαινώπαν θυμὸν*, *Ajax*, 934, and *κελαινώφρων*, *Eum.* 438, have reference to blackness of guilt, or darkness of guile; *μελαγχίτων φρήν*, *Perse* 114, to the blackness of sorrow. I think the *μελαινόχρως καρδιά* in the text means no more than "the heart of me black-complexioned." I was reminded of this expression in reading the following passage of Sir William Jones's translation of the Indian poem of *Gita Govinda*.

Thy soul, O dark limbed God,  
 Shows its blackness externally.

For the use of *σκοπαὶ* as a direct agent, compare

If not, the *foul opinion*  
 You had of her pure honour, *gains or loses*  
 Your sword or mine.

*Cymbeline*, act ii. sc. 4.

- 773 *Πόθεν δέ μοι γένοιτ' ἂν αἰθέρος θρόνος,  
 Πρὸς δὲ νέφη δ' ὑδρηλὰ γίγνεται χιῶν.*

Actually a seat of air; as,

Should some benignant minister of air  
 Lift, and encircle with a *cloudy chair*,  
 The one, for whom my heart shall ever beat.

Wordsworth's *Sonnets on the River Duddon*.

Or, a seat commanding the air on some height, where, as in the text,

*Vapours clothe the monarch mountain tops  
With kingly ermine snow.*

Shelley's Prometheus Unbound, act iv.

775 Ἡ λισσὰς αἰγίλιψ ἀπρόσ-  
δεικτος οἰόφρων ἐρημὰς  
Γυπίας πέτρα.

ἡ λισσὰς αἰγίλιψ ἀπρόσ-  
δεικτος οἰόφρων ἐρημὰς  
Γυπίας πέτρα.

*The wild goat in awe,  
Looks up, and beholds  
Above thee, the cliffs inaccessible.*

Coleridge's Lines on a Cataract.

Σκύρος Αἰγίλιψ.

Cant. Lycophr. p. 193.

777 Πέτρα βαθὺ  
Πτώμα μαρτυροῦσά μοι,  
Πρὶν δαίκτορος βία  
Καρδίας γάμου κυρῆσαι.

αὐτοῦτος

Strike me dead,  
Let on these rocks my limbs be scattered,

Rather than let me live, and be defiled.

Brown's Britannia's Pastorals, b. ii. song 3.

802 Σὸν δ' ἐπίπαν ζυγὸν  
Ταλάντου.

*The Eternal, to prevent such horrid fray,  
Hung forth in heav'n his golden scales, . . .  
Wherein all things created first he weigh'd,  
now ponders all events.*

Par. Lost, b. iv.

The same figure is familiar to every classical reader.

803 Τί δ' ἄνευ σέθεν  
Θνατοῖσι τέλειόν ἐστιν;

ἡ  
ἐστὶν

Ἦ καὶ τέλος μὲν Ζεὺς ἔχει βαρύτοπος  
πάντων ὅς ἐστι καὶ τίθησ' ὅπη θέλει.

Simonid. Fragm.

835 Ἀλφεισίβοιον ὕδωρ,  
 Ἐνθεν ἀεζόμενον  
 Ζώφντον αἶμα βροτοῖσι θάλλει.

*aged still.*

Νεῖλοιο—φυσίζον ὕδωρ.

Epigr. in Mena. Ægypt. Anthol. Leips. vol. ii. p. 158.

*Divitis ostia Nilī.*

Juv. Sat. xiii. 27.

*From fattening Nilus or victorious Thames.*

Prior's Solomon, b. i.

Enter Nilus.

Here comes the aged river now,  
 . . . . . in his flow  
 All things take life and all things grow :  
 A thousand wealthy treasures still,  
 To do him service at his will,  
 Follow his rising flood, and pour  
 Perpetual blessings on our store.

Song in Beaumont and Fletcher's False One, act iii. sc. 4 ; also Persæ, 34.

879 Εἰ μὴ τις ἐς ναῦν εἴσιν.

Of this use of the indefinite *τις* the following is a remarkable instance.

*La.* Est *quidam* homo, qui illam ait se scire ubi sit.  
*Ha.* At pol ille a *quadam* muliere, si eam monstret, gratiam  
 ineat.  
*La.* At sibi ille *quidam* volt dari mercedem.  
*Ha.* At pol illa *quædam*,  
 Quæ illam cistellam perdidit, *quoidam* negat esse quod det.  
 Plaut. Cistell. act. iv. sc. 2.

It is occasionally used by English Poets.

We must have wherewithal, as they say, and pay for what  
 we take, *or some* shall smoke for it.

Dryden's Wild Gallant, act i. sc. 2.

*Hon.* You are crooked yet, dear master ;  
 And still I fear . . . . .

*Duke.* I am vex'd, *and some* shall find it.

Beaumont and Fletcher's Loyal Subject, act iv. sc. 3.

- 889 Οὗτος τί ποιεῖς ; ἐκ ποίου φρονήματος κατὰ τοῦ  
 Ἀνδρῶν Πελασγῶν τήνδ' ἀτιμάξεις χθόνα ;  
 Ἀλλ' ἡ γυναικῶν ἐς πόλιν δοκεῖς μολεῖν.

Non me arbitratur militem, sed mulierem  
 Qui me, meosque, non queam defendere.

Plaut. Bacch. act. iv. sc. 8.

- 900 **KHP.** Τοὺς ἀμφὶ Νεῖλον δαίμονας σεβίζομαι.  
**BAΣ.** Οἱ δ' ἐνθάδ' οὐδὲν, ὡς ἐγὼ σέθεν κλύω.  
**KHP.** Ἀγοιμ' ἂν, εἴ τις τάσδε μὴ ῥαιρήσεται.

Compare Juv. Sat. xv. 37 ; also,

**La.** Mihi non liceat meas ancillas, Veneris de arā abducere ?

**Dæ.** Non licet ; ita est lex apud nos.

**La.** Mihi, cum vobris legibus,  
 Nihil est commercii. equidem istas jam ambas educam foras.

Plaut. Rud. iii. 4.

- 901 Ὡς ἐγὼ σέθεν κλύω.

Quantum audio hujus verba.

Ter. Heautontim. act. iv. sc. 3.

Ut literarum ego harum sermonem audio.

Plaut. Pseud. act. i. sc. 1.

- 903 Κλάοις ἂν, εἰ ψεύσεως, οὐ μάλ' ἐς μακράν.

**Dæ.** Maximo malo suo,  
 Si attigerit, sive occceptassit.

Plaut. Rud. act. iii. sc. 4.

- 907 Ἀβουκόλητον τοῦτ' ἐμῷ φρονήματι.

See Agamemnon 655 ; and add,

Pray you, leave me : *stall this in your bosom*, and I thank  
 you for your honest care.

All's Well, &c. act i. sc. 3.

- 913 Τὸ νείκος δ' οὐκ ἐν ἀργύρου λαβῇ  
 Ἐλυσεν ἄλλα πολλὰ γίνεταί πάρος  
 Πεσήματ' ἀνδρῶν.

Full dearly will each space of land be sold,  
 Which *rated is*, at *dearest blood*, not gold.

Dr. Jaspas Fisher's *Fecimus* Troes. Induction.

Many a banner shall be torn,  
And many a knight to earth be borne,  
And many a sheaf of arrows spent,  
Ere Scotland's king shall cross the Trent.

Scott's Marmion.

But Schutz's quotation from Ennius is the best.

Non ex jure manu consortum, sed mage ferro  
Rem repetunt.

922 Τῶνδ' ἐφήλῳται τορῶς  
Γόμφος διαμπὰξ, ὥς μένειν ἀραρότως.

*lament - de boys.* *Shal't meet him, 'tis fixed with nails of diamonds to inevit-*  
*des Nécessité, inevitable necessity.*  
*eric.*

Webster's Vittoria Corombona.

Which is nearer the text than even the "adamantinos clavos" of Horace, quoted by Stanley.

930 'Αλλ' ἄρσενάς τοι τῆσδε γῆς οἰκήτορας  
Εὐρήσεται οὐ πίνοντας ἐκ κριθῶν μέθυ.

Ex advera.

Britons, no more  
Dread your invading foes; . . . . .

*measure the ear of corn*  
Vain every rash attempt, while our fat glebe,  
Of barley grain productive, still supplies  
The flowing treasure, and with sums immense  
Supports the throne; while this rich cordial warms  
The farmer's courage.

Somerville's Hobbinal, canto iii.

γῶ γε 969 Καὶ ταῦτα μὲν γράψεσθαι πρὸς γεγραμμένοις  
Πολλοῖσιν ἄλλοις σωφρονίσμασιν πατρὸς,  
Ἀγνῶθ' ὁμίλον ὥς ἐλέγχεσθαι χρόνῳ.  
Πᾶς δ' ἐν μετοίκῳ γλώσσαν εὐτυκον φέρει  
Κακὴν, τό τ' εἰπεῖν εὐπετὲς μύσαγμα πῶς.  
Τμᾶς δ' ἐπαινῶ μὴ καταισχύνειν ἐμέ,  
Ὡραν ἐχούσας τήνδ' ἐπίστρεπτον βροτοῖς.

Let me advise my lovely daughter first,  
 What best befits her in a foreign land.  
 Live, Doll, for many eyes shall look upon thee :  
 Have care of honour, and the present state.

Thy virtues shall be construed to vice,  
 Thine affable discourse to abject mind.

*Dor.*—I will engrave these precepts on my heart.

Greene's *James IV.* (1598.)

976 *Τέρειν' ὁπώρα δ' εὐφύλακτος οὐδαμῶς.  
 Θῆρες δὲ κηραίνουσι καὶ βροτοὶ τί μιν,  
 Καὶ κνώδαλα πτεροῦντα καὶ πεδοστιβῆ.  
 Καρπώματα στάζοντα κηρύσσει Κύπρις.*

*ἀρμαζόντα*

Stanley quotes from an uncertain author,

*Intactæ dura est custodia pubis,  
 Nec patitur formosa moras.*

Add,

*Alph.* I fear your beauty :  
 'Tis a fair fruit that hangs upon the bough,  
 Tempts, and is tempted.

*Vict.* 'Tis indeed a fruit,  
 Seen and desired by all, while yet unpulled.

Dryden's *Love Triumphant*, act iii. sc. 1.

*See the same*

Beauty, like the fair Hesperian tree,  
 Laden with blooming gold, had need the guard  
 Of dragon watch, with unenchanted eye,  
 To save her blossoms, and defend her fruit  
 From the rash hand of bold incontinence.

Milton's *Comus*.

Such is the fatal growth of hapless beauty;  
 In her soft spring she puts forth tender buds  
 And blooming flowers, which the sun's genial warmth  
 Calls forth to fruit, and ripens to high taste;  
 Then comes the savage, the despoiler, man,  
 With hand rapacious, ravages the bough.

Frowde's *Philotas*.

991 Τὸ σωφρονεῖν τιμῶσα τοῦ βίου πλέον.

Never wish longer to enjoy the air,  
Than that thou breath'st the breath of chastity.

Daniel's Complaint of Rosamond.

*Arnoldo.* Honour and a fair grave.

*Zenobia.* Before a lustful bed.

Beaumont and Fletcher's Custom of the Country, act i. sc. 2.

995 Ἰχνος τὸ πρόσθεν οὐ διαστρέψω φρενός.

*Recta animi primum debuit esse via.*

Propert. iii. l. 32.

1019

Αἰολόμητις

Θεός.

So *varius* in Latin.

*Variumque ignorat Ulysses.*

Stat. Achill. ii. 172.

1033

Διὸς οὐ πάρ-  
βατός ἐστιν μέγала φρήν.  
Ἀπέρατος.

Oh you mighty gods!

If I could bear it longer, and not fall  
To quarrel with your great *opposeless wills*.

Lear, act iv. sc. 6.

1043

Τί δὲ μέλλω φρένα Δίαν  
Καθορᾶν, ὄψιν ἄβυσσον;

*Oh, how inscrutable are his designs!*  
How *deep*, and how unsearchable, the mines  
Of his eternal wisdom.

Quarles's History of Samson, medit. 9.

## THE SEVEN AGAINST THEBES.

- 2      "Ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως  
         Οἶακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.

With Palinure's unaltered mood,  
Firm at his dangerous post he stood ;  
Each call for needful rest repell'd,  
With dying hand the rudder held,  
Till, in his fall, with fateful sway,  
The steerage of the realm gave way.

Scott's Marmion, introduction to canto i.

- 4      Εἰ μὲν γὰρ εὖ πράξαιπεν, αἰτία θεῶν.

   O God, thy arm was here,  
And not to us, but to thy arm alone,  
Ascribe we all. When, without stratagem,

Was ever known so great and little loss,  
On one part and on the other? Take it, God,  
For it is wholly thine!

Henry V. act iv. sc. 8.

- 5      Εἰ δ' αὖθ', δ μὴ γένοιτο, συμφορὰ τύχοι,  
         Ἐτεοκλέης ἂν εἰς πολὺς κατὰ πτόλιν  
         Ὕμνοϊθ' ὑπ' ἀστῶν φροιμίῳις πολυῤῥόθοις.

   What miscarries  
Shall be the general's part, though he perform  
To the utmost of a man.

Coriolanus, act i. sc. 1.

In battles what disasters fall,  
The king he bears the blame of all.

Herrick.

- 7      Ὕμνοϊτ' ὑπ' ἀστῶν φροιμίῳις πολυῤῥόθοις.

π. 27. -

Flebit, et insignis tota cantabitur urbe.

Hor. Sat. II. i. 46.

Thou hadst better, duke, thou hadst, been born a peasant.  
Now boys will sing thy scandal in the streets,  
Tune ballads to thy infamy.

Ford's Love's Sacrifice, act iv. sc. 1.

For he shall weep, and walk by every tongue  
Throughout the city infamously sung.

Ben Jonson's Poetaster, act iii. sc. 5.

I am sung and proverb'd for a fool  
In every street.

Milton's Samson Agonistes.

16

Γῇ τε μητρὶ, φιλότῳ τροφῇ  
'Η γὰρ νέους ἔρποντας εὐμενεῖ πέδῳ,  
'Απαντα πανδοκοῦσα παιδείας ὄτλον,  
'Εθρέψατ' οἰκιστῆρας ἀσπιδηφόρους  
Πιστοὺς, ὅπως γένοισθε πρὸς χρέος τόδε.

Your country! think but on her right;

She is our common mother, and doth claim  
The prime part of us.

Beh Jonson's Catiline, act i. sc. 5.

Who is he so sluggish from his birth,  
So little worthy of a name, or country,  
That owes not out of gratitude for life  
A debt of service, of what kind soever,  
Safety, or counsel of the commonwealth,  
Requires for payment?

Ford's Broken Heart, act i. sc. 2.

Passages to the same effect might be multiplied to any extent.

46

Ἰρκαμότησαν, ἡ πόλει κατασκαφὰς  
Θέντες, λαπάξιν ἄστν Καδμείων βίαν,  
'Η γῆν θανόντες τήνδε φυράσειν φόνον.

However Rhodes be fenced by sea and land,  
It either shall be mine, or bury me.

Soliman and Perseda. (1599.) Author unknown. Hawkins's Collect.

in form of a  
epic. by Cicero

To live upon, or lie within, this is my ground, or grave;  
My loving soldiers, one of twain, your duke resolves to have.

Warner's Albion's England, b. iv. c. 21.

52 Σιδηρόφρων.

Common in English poetry.

Such *iron hearts* we are, and such  
The base barbarity of human kind.

Rowe's Jane Shore, act v. sc. 1.

Bertram beheld the dew-drops start,  
It almost touch'd his *iron heart*.

Scott's Rokeby, canto vi.

53

Ἄρην δεδορκότων.

How rev'rend is the face of this old pile?  
By its own weight made stedfast and secure,  
*Looking tranquillity*.

Congreve's Mourning Bride, act ii. sc. 3.

He said, and turn'd  
Abruptly from her, *frowning scorn and anger*.

Mallet's Mustapha, iv. 1.

*She smiles a ruin, and she looks a lie.*

Pattison's Lines to a Friend.

64

Κῦμα . . . . στρατοῦ.

Αἶψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας  
Τρηχέας, σπουδῇ τ' ἔσχεθε κύμα μάχης.

Tyrtaeus.

Spissæque ruunt, conferta per arma  
*Undæ Boiorum*.

Sil. Italic. iv. 158.

Te rursus *in bellum resorbeus*  
*Unda fretis tulit æstuosis*.

Hor. ii. ode vii. 15.

Not a step is out of tune,  
*As the tides obey the moon,*  
*On they march, though to self slaughter,*  
*Regular as rolling water,*  
Whose high waves o'ersweep the border  
Of huge moles, but keep their order.

Byron's Deformed Transformed, chorus.

4 THE SEVEN AGAINST THEBES.

These are amongst the best instances of the use of this image. Many others could be added. It occurs, *Antigone* Herm. 129.

80 'Ρεῖ πολὺς ὄδε λεὼς πρόδρομος.

The nations shall *not flow together* any more unto him.

Jeremiah li. 44.

*Ingentem comitum adfluxisse* meorum  
Invenio admirans *numerum*.

Virg. *Æn.* ii. 796.

I in the streets saw *waves of people flow,*  
*Like the sea billows when fierce tempests blow,*  
*Among the surges of th' unruly throng, &c.*

Crowne's *Charles VIII.* act i.

81 Αἰθερία κόνις με πείθει φανείσ',  
Ἄναυδος, σαφής, ἔτυμος ἄγγελος.

For passage, see *Supplices*, 177.

84 Ὡςὶ χρίμπτεται βοὰ, ποτᾶται, βρέμει δ'  
Ἀμαχέτου δίκαν ὕδατος ὀροτύπου.

The exultant French,  
with deaf'ning shout  
Cheering their comrades, not with louder din  
The mountain torrent flings precipitate  
Its bulk of waters, though, amid the fall,  
Shatter'd.

Southey's *Joan of Arc*, b. viii.

88 Ὁ λεύκασπις ὄρ-  
νται λαός.

*Niveis* Varenus in armis.

*Sil. Italic.* iv. 545.

90 Τίς ἄρα ῥύσεται, τίς ἄρ' ἐπαρκέσει  
Θεῶν ἢ θεᾶν;

Quem vocet Divûm populus ruentis  
Imperî rebus?

*Hor. lib. i. ode ii. l. 25.*

98 Κτύπον δέδορκα.

# THE SEVEN AGAINST THEBES.

5

Sex etiam, aut septem *loca vidi reddere voces,*  
Unam cum jaceres.

Lucret. iv. 581.

And Æn. iv. 420.

What's that I saw? A sound?

Ford's Lady's Trial, act ii. sc. 1.

Whilst we *taste the fragrance* of a rose,  
Glow's not its blush the fairer?

Akenside's Pleasures of Imagination, b. ii.

There, too, the goddess loves in stone, and fills  
The air around with beauty; we *inhale*  
*The ambrosial aspect.*

Byron's Childe Harold, c. iv. stanza 49.

*A loud perfume, which at my entrance cried,*  
*Ev'n at thy father's nose.*

Dr. Donne, elegy iv. The Perfume.

Hear I? or dream I hear *their distant sound,*  
*Sweet to the soul, and tasting strong of heav'n?*

Young's Night Thoughts, ix.

This confusion of the senses is, however, very uncommon. It was sometimes used affectedly by Euphemists, as in the following instance:

Indeed madam, this is the most respective  
Fiddle; did you ever *smell so sweet a sound?*

Marston's Antonio's Revenge, iii. 4.

98

Πάταγος οὐχ ἐνὸς δορός.

*Agmine non uno.*

Lucan. i. 478.

138

Ἐλακον ἀξόνων βριθομένων χνόαι.

See Supplices, 178.

140

Δορυτρίνακτος αἰθὴρ ἐπιμαίνεται.

*Contremuere auræ rapido vibrantibus hastis*  
*Turbine.*

Sil. Ital. xvii. 410.

*Shiver'd launces dark the troubled air.*

Kyd's Spanish Tragedy, act i.

αὐθιγὲ περ

αὐθιγὲ περ

143

Λιθὰς ἔρχεται.

Regna videbis

Dissona, *saxiferæ* surgat quibus *imber* habena.

Val. Flacc. Arg. v. 609.

sign of such repetition  
Plato's *Cratylus*.

160

Μέλεσθε δ' ἱερῶν δημίων,  
Μελόμενοι δ' ἀρήξατε.

Hear thou in heaven thy dwelling place: and *when thou*  
hearest, forgive.

Solomon's prayer at the dedication, 1 Kings viii. 30.

168

Σωφρόνων μισήματα;

They shall be an *abhorring* unto all flesh.

Isaiah lxvi. 24.

Rebel to nature, *hate* to heaven and earth.

Peele's David and Bethsabe.

For further instances, see Agamemnon, 1385.

173

Νῦν πολίταις τάσδε διαδρόμους φυγὰς  
Θεῖσαι, διερρόθησάτ' ἄψυχον κάκην  
Τὰ τῶν θύραθεν δ' ὡς ἄριστ' ὀφέλλετε  
Αὐτοὶ δ' ὑφ' αὐτῶν ἐνδοθεν πορβοῦμεθα.  
Τοιαῦτα δ' ἂν γυναιξὶ συνναίων ἔχοις.  
Κεῖ μὴ τις ἀρχῆς τῆς ἐμῆς ἀκούσεται,  
'Ανὴρ γυνή τε, χῶ τι τῶν μεταίχμιον,  
Ψήφος κατ' αὐτῶν ὀλεθρία βουλευέσεται.

βεβλήσεται

If ye infect with your pale aguish fears  
Our valiant city, we'll not leave you limbs  
To shake, nor voices to complain to your homes.

Milman's Fall of Jerusalem.

175

Τὰ τῶν θύραθεν δ' ὡς ἄριστ' ὀφέλλετε.

Let not our private cares assist the Greeks.

Glover's Leonidas, b. viii.

179

'Ανὴρ γυνή τε, χῶ τι τῶν μεταίχμιον.

Here's a consort of mad Greeks: I know not whether they be  
*men*, or *women*, or *between both*.

The Old Law, by Middleton, Rowley, and Massinger, act iii. sc. 1.

188

'Ιππικῶν τ' . . . . . πηδαλίων.

cert

THE SEVEN AGAINST THEBES.

7

This said, he jogg'd his good steed nigher,  
And steer'd him gently towards the squire.

Butler's Hudibras, p. i. canto iii. 765.

- 190 *Τί οὖν ; ὁ ναύτης ἄρα μὴ ᾽ς πρόωραν φυγῶν  
Πρύμνηθεν εὖρε μηχανὴν σωτηρίας,  
Νεὼς καμουύσης ποντίῳ πρὸς κύματι ;*

ἄρα οὐκ ἂν ὅς -  
Grieved Greek would be  
guilt οὐ λόγῳ -

Durate parumper,  
Inquit, et excussis muliebribus ore querelis  
Fatorum toleremus onus. Nil nautica prosunt  
Turbatæ lamenta rati.

Claud. de bell. Get. 269.

- 194 *Νιφάδος  
"Οτ' ὀλοᾶς νιφομένης βρόμος.*

4 *Πλῶν.*

Blomfield quotes the following, together with the original line in Virgil.

Iron sleet of arrowy shower  
Hurtles in the darken'd air.

Gray's Fatal Sisters.

- 199 *Ἄλλ' οὖν θεοὺς  
Τοὺς τῆς ἀλούσης πόλεος ἐκλείπειν λόγος.*

ἄλλ' καὶ θείους

Creditur, ut captæ, rapturus mænia Romæ  
Sparsurusque Deos. . .

Lucan. iii. 99.

- Aza.* Know'st thou not, or forget'st thou, that a part  
Of our great function is to guard thine earth ?  
*Japh.* But all good angels have forsaken earth,  
Which is condemn'd.

Byron's Heaven and Earth, p. i. sc. 3.

Also Æn. ii. 351, to which Blomfield refers.

- 206 *Πειθαρχία γάρ ἐστι τῆς εὐπραξίας  
Μήτηρ, γυνή, σωτήρος.*

ἔχοντος δ' αὖτις

The glowing embers of division,  
The hateful mother of a state's perdition.

Quarles's History of Queen Esther, sec. 8.

- 208 *Ἔστι θεοὶς δ' ἔτ' ἰσχὺς καθυπερτέρα·  
Πολλάκι δ' ἐν κακοῖσιν τὸν ἀμήχανον  
Κάκ χαλεπᾶς δύας ὑπερθ' ὁμμάτων  
Κρημναμηνᾶν νεφελᾶν ὄρθοι.*

So Pindar, speaking of Hercules :

*Pind.*

Δύνα-  
σαι δὲ βροτοῖσιν ἄλκην,  
'Αμαχανίῳ δυσβάτων θαμὰ διδόμεν.

Pind. Nem. ode vii. 141.

Author of good,

. . . . .  
Thou, when blind mortals wander through the deeps  
Of comfortless despair, with timely hand  
Invisible, and by unthought-of ways,  
Thus lead'st them forth into thy light again.

Thomson's *Edward and Eleanor*, act iii. sc. 2.

*σχ. γ' αὖ*

228 *Μὴ νῦν ἀκούουσ' ἐμφανῶς ἄκου' ἄγαν.*

Blomfield quotes :

Næ, tu hercle, si te Dii amant, linguam comprimes  
Posthac : etiam illud, quod scies, nesciveris.

Plaut. *Mil. II.* vi. 88.

234 *Οὐκ ἐς φθόρον σιγῶσ' ἀνασχῆση τάδε ;*

*Ros.* But shall we dance, if they desire us to't ?

*Prin.* No ; *to the death*, we will not move a foot.

Love's Labour's Lost, act v. sc. 2.

See also *CEd. Tyr.* 431 and 1139.

270 *Γείτονες δὲ καρδίας μέριμναι.*

*Grief for his death so near my heart doth dwell,  
That, for my life, I cannot say farewell.*

T. Heywood's *Four Prentices of London*, (1615.)

273 *Δράκοντα δ' ὥς τις τέκνων*

*Ἵπερδέδοικεν λεχέ-  
ων δυσευνήτειρα  
Πάντροφος πελειάς.*

Qualis vicino volucris jam sedula partu,  
. . . . .

Providet hinc ventos, hinc anxia cogitat angues.

Statius *Achilleis*, i. 212.

Sic æstuat ales,  
 Quæ teneros humili fetûs commiserit orno  
 Allatura cibos, et plurima cogitat absens;  
 Ne furtum pateant homini, *ne præda colubris.*

Claud. de Rapt. Pros. iii. 141.

297 Τὰν ῥίψοπλον ἄταν.

Help me so, that I my shield,  
 Fighting, lose not in the field;  
 That's the greatest shame of all  
 That in warfare can befall.

Herrick's Vow to Mars.

But why have ye, said Artegall, forborne  
 Your own good shelde in dangerous dismay?  
 That is the greatest shame, and foulest scorn,  
 Which unto any knight behappen may,  
 To lose the badge, that should his deedes display.

Spenser's Fairy Queen, b. v. c. ii. st. 52.

He fell not basely,  
 Nor left his shield behind him.

Dryden's All for Love, act v. sc. 1.

To yield  
 The right and safe possession of a shield  
 Is foul reproach and manlesse cowardice.

Quarles's History of Queen Esther, medit. 16.

Also, 2 Samuel i. 21; and Hor. relectâ non bene parmula.

320 Πολλὰ γὰρ εὔτε πτόλις δαμασθῆ, &c.

Εὐτ' αὖ

For a similar description of a captured city, no doubt imitated from that in the text, see Cowley's Davideis, b. ii. from line 700 to 715.

342 Πολλὰ δ' ἀκριτόφυρτος  
 Γὰρ δόσις οὐτιδανοῖς  
 Ἐν ῥοθίοις φορεῖται.

Things of heterogeneous kind  
 Together float,  
 The generous wheat forgot its pride,  
 And sailed with litter, side by side,  
 Uniting all to shew their amity,  
 As in a general calamity.

Swift, on the words "Brother Protestant and Brother Christian."

ἐν τῷ δονοῦ  
 IV De τῷ τῷ  
 τῷ τῷ τῷ  
 γὰρ δόσις οὐτιδανοῖς  
 οὐσιν - Cf. Pers. xi  
 χροσσοῖν - τῷ τῷ  
 τῷ τῷ τῷ  
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*ex γένω*

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Εὐτ' αὖ

For a similar description of a captured city, no doubt imitated from that in the text, see Cowley's Davideis, b. ii. from line 700 to 715.

342 Πολλὰ δ' ἀκριτόφυρτος  
Γᾶς δόσις οὐτιδανοῖς  
Ἐν ῥοθίοις φορεῖται.

Things of heterogeneous kind  
Together float, . . . .  
The generous wheat forgot its pride,  
And sailed with litter, side by side,  
Uniting all to shew their amity,  
As in a general calamity.

Swift, on the words "Brother Protestant and Brother Christian."

ἡ δὲ δόσις  
N De ἡδὲ νιδ. α  
Fench suppl. y vel  
quid præstat omnia  
οὐσιν - Cf. Pen. κι  
χρεσσιον - ἡ δὲ τὰ  
vomit fatidica Fench.  
de duobus locis -  
per humani devotio

10 THE SEVEN AGAINST THEBES.

363 Μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ.

Γλαυκοὶ δὲ δράκοντες,  
 . . . . .  
 Οἱ δύο μὲν κάπετον  
 . . . . .  
 Εἰς δ' ἐσόρουσε βοάσας.

Pind. Olymp. viii. 48—52.

364 Θένει δ' ὀνειδίζει μάντιν Ὀϊκλείδην σοφόν.

Μὴ γηρήσαντά σε πολλοὶ  
 Μαστίξωσι λόγοις.

Leipa. Anthol. vol. iii. p. 360.

He gives the *bastinado* with his tongue;  
 Our ears are cudgel'd; *not a word of his*,  
*But buffets* better than a fist of France:  
 Zounds! I was never so bethump'd with words.

King John, act ii. sc. 2.

They charge me as a soldier to chastise him,  
 And *lash him with keen words* from lazy love.

Nat. Lee's Theodosius, act iv. sc. 2.

Metuentes

Patruæ verbera linguæ.

Hor. III. xii. 3.

Sos. Metuo, vocis ne vice hodie hic *vapulem*, quæ hunc verberat.

Plaut. Amphitr. act. i. sc. 1.

Lest I come, and *smite the earth with a curse*.

Malachi iv. 6.

Ἰσχυρὸν αἰεὶ  
 δὲ τὸ αἰεὶ

367

Ἰπ' ἀσπίδος δὲ τῷ  
 Χαλκήλατοι κλάζουσι κώδωνες φόβον.

*Bells of gold*  
 Adorned his glittering helmet, and *where'er*  
*Their sound was heard, there lay the stress of fear.*

Southey's Madoc in Aztlan, xviii.

371

Λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει,  
 Πρέσβιστον ἄστρων, νυκτὸς ὀφθαλμὸς, πρέπει.

Ἡμάτιον φαέθοντος, ἢ ξννυχον δμμα σελήνης.  
Nonnus Dionysiac, ix. 67.

*The moon,*  
Resplendent *eye of night.*  
Glover's Leonidas, b. iii.

He hath made the *moon* also . . . . the beauty of  
heaven, *the glory of the stars.*

Ecclesiasticus xliii. 6—9.

Virg. Georg. iii.

375 "Ἴππος χαλινῶν ὥς κατασθμαίνων μένει,  
"Οστις βοὴν σάλπιγγος ὀρμαίνει μένων.

*Βεβαίως  
ὀρμαίνει καὶ  
ν. ἢ Μ. Ν. ἢ*

Marmion, like charger in the stall,  
That hears without the trumpets call,  
Began to chafe and swear.

Scott's Marmion, canto v.

And like th' impatient steed of war,  
He snuff'd the battle from afar.

Scott's Marmion, canto vi.

381 Λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἀνευ δορός.

Οὐ δάκνουσ' ἀνευ δορός.

This expression was very early adopted by the English poets.

Sharpe swerdes, that redely will byte.

Morality of Candlemas Day. (Hawkins.) 1512.

Short sword, for to stick with point byting.

Chaucer's Knight's Tale.

His byting sword, and his devouring speare.

Spenser's Fairy Queen, b. i. c. 7. stanza 48.

382 Καὶ νύκτα ταύτην ἦν λέγεις ἐπ' ἀσπίδος  
"Ἀστροῖσι μαρμαίρουσαν οὐρανοῦ κυρεῖν,  
Τάχ' ἂν γένοιτο μάντις ἡ νοῖα τινί.  
Εἰ γὰρ θανόντι νύξ ἐπ' ὀφθαλμοῖς πέσοι,  
Τῷ τοι φέροντι σῆμ' ὑπέρκομπον τόδε  
Γένοιτ' ἂν ὀρθῶς ἐνδίκως τ' ἐπάννυμον.

*ἢ νύκτα γ' ἦν τ'  
μάντις ἀνάνης*

12 THE SEVEN AGAINST THEBES.

*Ram.* My lord constable, the armour that I saw in your tent to-night, are those stars, or suns, upon it?

*Con.* Stars, my lord.

*Dauph.* Some of them will fall to-morrow, I hope.

Henry V. act iii. sc. 7.

390 Τόνδ' ἀντιτάξω προστάτην πυλωμάτων,  
Μάλ' εὐγενή τε, καὶ τὸν Δισχύνης θρόνον  
Τιμῶντα, καὶ στυγούνην ὑπέρφονας λόγους.

Oppos'd in mail complete,  
Stood Madoc in his strength;  
Upon his brow no sculptur'd dragon sate,  
Sate no fantastic terrors.

Southey's Madoc in Astlan, xviii.

396 Ἔργον δ' ἐν κύβοις Ἀρης κρινεῖ.

Although the chance  
Of war be uncertain, you can tell which hand  
Is fortunate: how have the dice run hitherto?

Shirley's Example, act iv. sc. 1.

The dye of the public safety  
Hath been already cast by th' hand of war.

The Raging Turk, or Bajazet the Second, by T. Goff, act v. sc. 10.

409 Θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν  
Καὶ μὴ θέλοντος φησὶν.

Nos, nos contra ibimus hostem,  
Quis procul a Tyriâ dominos depellere Byrsâ,  
Vel Jove non æquo, fixum est.

Sil. Ital. ii. 362.

U.S. Nat. m. Tio.

*Ipsa suis licet hunc Latonia protegat armis;  
Hunc tamen invita perimet mea dextra Dianâ.*

Ovid. Met. viii. 394.

412 Τὰς δ' ἀστράπας τε καὶ κεραυνίους βολὰς  
Μεσημβρινοῖσι θάλπεσι προσείκασεν.

Eternal Might  
To match with their inventions they presumed  
So easy, *and of his thunder made a scorn.*

Paradise Lost, b. vi.

425 Πέμπει γεγωνὰ Ζηνὶ κυμαίνοντ' ἔπη.

vid. M.D. N. L. and P. 10.

Then let him raise his gall up to his tongue,

*Stretch his mouth wider with big swollen phrases.*

Kyd's first part of Jernymo. (About 1588.)

445 Φιμοὶ δὲ συρίζουσι βάρβαρον τρόπον,  
Μυκτηροκόμποις πνεύμασι πληρούμενοι.

And there lay *the steed* with his *nostril all wide*,  
And through it there roll'd not *the breath of his pride*.

Byron's Hebrew Melodies.

The steeds are all bridled, and snort to the rein,  
Curved is each neck, and flowing each mane;  
White is the foam of their champ on the bit.

Byron's Siege of Corinth, canto xxii.

450 Βοᾷ δὲ χ' οὔτος γραμμάτων ἐν συλλαβαῖς.

In a description of tapestry.

Some drive the crowding sheep with rural hooks;  
They lift up their mild heads, *and bleat in looks.*

Cowley's Davideis, b. iii. l. 213.

imitated from the use  
of Achilles in Homer

471 "Ἄλω δὲ πολλήν, ἀσπίδος κύκλον λέγω.

A pot-lid broad his shield,  
Whose smoky *plain* a chalky impress held.

P. Fletcher's Purple Island, c. viii. stanza 29.

vid. in C.F.A.R.

no similarity ἔλω  
μεται δὲ

476 Λιγὴν μέλαιναν, αἰόλην πυρὸς κάσιν.

Μητέρα πυρσων

Τήνδε λίθον.

Juliani Epigr. Leips. Anthol. vol. i. p. 142.

G

β.

The onion, scallion, leek, which housewives highly rate,  
Their *kinsman garlic* then.

Drayton's Polyolbion, song xx.

For further instances of this kind of relationship, see Agamemnon, 480.

477 Ὅφεων δὲ πλεκτάναισι περιδρομον κύτος.

Centum angues idem Lernæaque monstra gerebat  
In clypeo, et sectis geminam serpentibus hydram.

Sil. Italic. ii. 158.

487 Θέλων  
Ἐξιστορήσαι μοῖραν, ἐν χρεῖα τύχης.

See Agamemnon, 1638.

493 Ὅ μὲν γὰρ πυρπνόον Τυφῶν ἔχει,  
'Ἵπερβίῳ δὲ Ζεὺς πατὴρ ἐπ' ἀσπίδος  
Σταδαῖος ἦσται, διὰ χερὸς βέλος φλέγων  
Κοῦπω τις εἶδε Ζῆν' ἀνδρῶν νικώμενον.  
Τοιᾶδε μέντοι προσφίλεια δαιμόνων  
Πρὸς τῶν κρατούντων δ' ἐσμέν, οἳ δ' ἥσσωμένων  
Εἰκὸς δὲ πράξειν ἄνδρας ὧδ' ἀντιστάτας,  
Εἰ Ζεὺς τε Τυφῶ καρτερώτερος μάχη,  
'Ἵπερβίῳ τε, πρὸς λόγον τοῦ σήματος,  
Σωτὴρ γένοιτο Ζεὺς ἐπ' ἀσπίδος τυχῶν.

Count this, and then, sir, mine th' advantage is;  
He's stronger far than I; my God, than his.

Cowley's Davideis, iii. 487.

The strife

With me hath end; all the contest is now  
'Twixt God and Dagon; Dagon hath presum'd  
... to enter lists with God,  
His deity comparing and preferring  
Before the God of Abraham. He, be sure,  
Will not connive, or linger, thus provok'd,  
But will arise, and his great name assert:  
Dagon must stoop, and shall ere long receive  
Such a discomfit, as shall quite despoil him  
Of all these boasted trophies won on me,  
And with confusion blank his worshipper.

Milton's Samson Agonistes.

507 Πρόσθε πυλᾶν κεφαλὰν ἰάψειν.

He fell not, as the warrior falls,  
Whose breast defends his native walls;  
To treason Agis *bow'd his head*.

Home's Agis.

Another usage of this verb is illustrated in the Supplices, line 542.

511 Ὅμνυσι δ' αἰχμὴν, ἣν ἔχει, μᾶλλον θεοῦ  
Σέβειν πεποιθώς;

In vain shall Dagon, thy false hope, withstand;  
In vain *thy other god, thine own right hand*.

*read Philot.*

Cowley's Davideis, iii. 573.

*Bel.* 'Midst them (the stars) mark  
Yon earliest, and the brightest.

*Arb.* Well?

*Bel.* 'Tis thy natal ruler—thy birth planet.

*Arb.* My star is in this scabbard; when it shines,  
It shall out-dazzle comets.

Byron's Sardanapalus, act ii. sc. 1.

Stanley quotes,

Οὐδ' ἔμ' ὀφέλλει  
Ζεὺς τόσον ὀσσάτιόν περ ἐμὸν ὄρνυ.

Apoll. Rhod. i. 467.

Also Æn. x. 773.

515 Βλάστημα καλλίπρωρον, ἀνδρόπαις ἀνήρ.

The yronne weapon hummed in his eare,  
And hitte sir Doulie *Naibor on the prone*.

Chatterton's Battle of Hastings.

516 Στείχει δ' ἰουλος ἄρτι διὰ παρηίδων,  
Ὡρας φυούσης, ταρφὺς ἀντέλλουσα θρίξ.

*δ. ἔτε τοῦ - Αἰὶ  
ἡμὶ παρὲς - θεῶς,  
μυνηθὲς - αὐτὸν ἰα  
ε -*

A period of life of which this physical description is often given by the classic poets.

Adpersus primâ lanugine malas

Boeticus.

*read ad Phœn.*

Sil. Italic. xvi. 469.

His age in nature's youthful prime appear'd,  
And just began to bloom his yellow beard.

Dryden's Palamon and Arcite, b. iii. l. 1358.

527 Ἐλθὼν δ' ἔοικεν οὐ καπηλεύσειν μάχην.

"Non cauponantes bellum," according to Ennius, Ap. Cic. Off.

*Robes.* His merchant wiles ! Oh grant me patience, Heaven !  
Was it by merchant wiles I gain'd you back  
Toulon, when proudly on her captive tow'rs  
Wav'd high the English flag ? Or fought I then  
With merchant wiles, when hand in hand I led  
Your troops to conquest ? Fought I merchant like,  
Or barter'd I for victory, when death  
Strode o'er the reeking streets with giant stride ?

Fall of Robespierre, act ii. by Southey.

Straight forward courage scorn'd to fight afarre,  
By blows, at hazard, *trafficking with death.*

Earl of Stirling's Jonathan, book i.

The sense seems to be, "to deal with battle in a small way."

529

Ὅ δὲ τοιόσδ' ἀνὴρ,  
Μέτοικος, Ἄργει δ' ἐκτίνων καλὰς τροφὰς,  
Πύργοις ἀπειλεῖ τοῖσδ' ἃ μὴ κραίνου θεός.

Sprung from a distant boundary of Greece,  
A foreigner in Sparta, cherish'd there,  
Instructed, honour'd, not unworthy held  
To fight for Lacedæmon in her line  
Of discipline and valour, lo ! my son,  
The hour is come to prove thy gen'rous heart;  
That in thy hand, not ill intrusted, shine  
The spear and buckler, *to maintain the cause*  
*Of thy protectress.*

Glover's Leonidas, b. vi.

532

Εἰ γὰρ τύχοιεν, ὧν φρονούσι, πρὸς θεῶν.

Drive ye the hostile omen far away,  
Their own fell efforts, on our foes, repay.

Akenside's Epistle to Curio.

536

Χεῖρ δ' ὀρᾷ τὸ δράσιμον.

Take good care *my hand survey* not thee.

Milton's Samson Agonistes.

ἐρεῖ - vid. ad  
w/a

- 538 Ὅς οὐκ ἔάσει γλῶσσαν, ἐργμάτων ἄτερ,  
Ἔσω πυλῶν ῥέουσιν, ἀλδαίνειν κακά.

Some read ἔξω πυλῶν here, but the ἄτερ ἐργμάτων may be enough to justify the following quotations.

Nature, thou know'st, knowing what *an unruly engine the tongue is, hath set teeth round about for watchmen*; now, sir, my master's old age hath coughed out all his teeth, and that's the cause *it runs so much at liberty*.

Brewer's *Lingua*, act iii. sc. 2.

God, of his endlesse goodnesse,  
Walled a tongue with teeth and lippes eke,  
For man shulde him advisen what he speke.

Chaucer's *Manciple's Tale*.

- 542 Ἐξωθεν εἶσω τῷ φέροντι μέμψεται,  
Πυκνοῦ κροτησμοῦ τυγχάνουσ' ὑπὸ πτόλιν.

I only with an oaken staff will meet thee,  
And raise such *outcries on thy clatter'd iron*, &c.

Milton's *Samson Agonistes*.

- 546 Τριχὸς δ' ὀρθίας πλόκαμος ἴσταται.

Instances will be given at the commencement of the *Choephoraë*.

- 559 Ὅνομα Πολυνείκους βίαν,  
Δίς τ' ἐν τελευτῇ τοῦνομ' ἐνδατούμενος,  
Καλεῖ.

Thou, Leonatus, art the lion's whelp;  
The *fit and apt construction of thy name*,  
Being *Leo-natus*, doth import so much.

Cymbeline, act v. sc. 5.

- 559 Πολυνείκους βίαν.

A sufficient number of Latin instances are given by Monk, in his *Hippolytus*.

I have protested in her cause for to omit no pain,  
Nor travail, till I have subdued the *flying serpent's force*.

G. Peele's *Sir Clyomon and Sir Clamydes*.

Diaran arose at my side, and the youthful *strength of Dargo*.

Ossian's *Calthon and Colmal*.

Where the *might of Gabriel* fought.

Milton's *Paradise Lost*, vi.

Call my dogs!—call white-breasted Bran, and the *surly strength of Luath*.

Ossian's *Fingal*, b. vi.

- 562 Ἡ τοῖον ἔργον καὶ θεοῖσι προσφιλές,  
Καλὸν τ' ἀκούσαι, καὶ λέγειν μεθυστέροις,  
Πόλιν πατρῶαν καὶ θεοὺς τοὺς ἐγγενεῖς  
Πορθεῖν, στράτευμ' ἐπακτὸν ἐμβεβληκότα.

The end of war's uncertain ; but this certain,  
That, if thou conquer Rome, the benefit  
Which thou shalt thereby reap, is such a name,  
Whose repetition will be dogg'd with curses ;  
Whose chronicle thus writ,—“ The man was noble,  
But with his last attempt he wip'd it out ;  
Destroy'd his country : and his name remains  
To th' ensuing age, abhorr'd.”

Coriolanus, act v. sc. 3.

ἐν, οἷον εἶ,

- 569 Ἐγώ γε μὲν δὴ τήνδε πιανῶ χθόνα,  
Μάντις κεκευθὼς πολεμίας ὑπὸ χθονός.  
Μαχώμεθ', οὐκ ἄτιμον ἐλπίζω μόρον.

So Megistius,

Μνήμα τόδε κλεινοῖο Μεγιστίου . . . . .  
Μάντιος δὲ τότε κήρας ἐπερχόμενος σάφα εἰδὼς  
Οὐκ ἔτλη Σπάρτης ἡγεμόνας προλιπεῖν.

Simonid. Epigr.

- 574 Οὐ γὰρ δοκεῖν ἄριστος ἀλλ' εἶναι θέλει.

Ἄλλ' ὅστις ἔδοκον, γρησῖαν τ' ἔχων φύσιν,  
Εἶναι δίκαιος, κ' οὐ δοκεῖν εἶναι, θέλει.

Philem. Fragm. ap. Stob.

A prince that's law  
Unto himself, is good for goodness sake,  
That studies not to seem, or show great,  
But be.

B. Jonson's *King's Entertainment at Welbeck*.

He rather joyed to be, than seemen such.

Spenser's *Fairy Queen*, b. iii. c. vii. st. 29.

- 575 Βαθείαν ἄλοκα διὰ φρενὸς καρπούμενος,  
Ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλεύματα.

*The harvest of (i. e. gather'd by) a quiet eye,  
That broods, and sleeps on his own heart.*

Wordsworth's Poet's Epitaph.

- 578 Δεινὸς δς θεοὺς σέβει.

A common sentiment.

Successful battle gives the God of kings,  
To them that fight in right, and fear his wrath.

Marlowe's Edward II.

- 579 Φεῦ τοῦ ξυναλλάσσοντος ὄρνιθος βροτοῖς  
Δίκαιον ἄνδρα.

This genitive is rarely found in Latin.

Fœderis heu taciti !

Propert. iv. 7. 21.

- 584 Ἡ γὰρ ξυνεισβάς πλοῖον εὐσεβῆς ἀνὴρ  
Ναύτησι θερμοῖς καὶ πανουργία τινι,  
Ὀλωλεν ἀνδρῶν σὺν θεοπτύστῳ γένει.

Vetabo qui cereris sacrum, &c.

Hor. ode III. ii. 27.

- 585 Νάυτησι θερμοῖς.

*Guilt, the mind's wildfire.*

Lee's Nero, act ii. sc. 1.

The word, in the tragedians generally, implies *guilty audacity*. See Eumenides, 550.

Of the πανουργία, abstract for concrete, various classical instances are given by Blomfield: add in English;

I had rather be a tick in a sheep, than such a valiant *ignorance* villain *ignorance*

Troilus and Cressida, act iii. sc. 3.

Thus rested Solomon with his fathers, and of his seed he left behind him Roboam, even the *foolishness* of the people.

Ecclesiasticus xlvii. 23.

- 591 Οὗτος δ' ὁ μάντις, υἱὸν Ὀϊκλέους λέγω,  
 Σώφρων, δίκαιος, ἀγαθὸς, εὐσεβὴς ἀνὴρ,  
 Μέγας προφήτης, ἀνοσίοισι συμμυγεῖς  
 Θρασυστόμοισιν ἀνδράσι φρενῶν βία  
 Τείνουσι πομπήν, τὴν μακρὰν πόλιν μολεῖν,  
 Διὸς θέλοντος, συγκαθελκυσθήσεται.

Antig. 371. Add,

Sæpe Diespiter  
 Neglectus incesto addidit integrum.

Hor. Carm. lib. iii. od. ii. 29.

Πολλάκι καὶ ξύμπασα πόλιν κακοῦ ἀνδρὸς ἀπήντα  
 Ὅστις ἀλετράινει.

Hesiod. 223.

Πολλάκι συνθήσκουσι κακοῖς οἱ συμπαρόντες.

Phocyl. Pseudon. 125.

The just  
 Still, still must suffer the enforced *alliance*  
*Of men, whose fellowship is death and ruin.*

Milman's Fall of Jerusalem.

She has undone herself: behold how innocence  
 May suffer in bad fellowship.

Lillo's Arden, act v. sc. 3.

Also Johnson's Irene, iv. 1.

- 598 Οὐχ ὥς ἄθυμος, οὐδὲ λήματος κάκη,  
 Ἄλλ' οἶδεν, ὥς σφε χρὴ τελευτῆσαι μάχην.

Ἴδμων δ' ὑστάτιος μετεκίβηεν, ὅσσοι ἔναιον  
 Ἄργος ἐπεὶ δεδαῶς τὸν ἐν μύρον οἰωνοῖσιν  
 Ἦίε.

Apoll. Rhod. i. 139.

ἔοις νῆλ π κρῆτος 600 Εἰ καρπὸς ἔσται θεσφάτοις Λοξίου.

Fruit for fulfilment.

The truth, which hath been so long without fruit, shall be  
 declared.

2 Esdras vi. 28.

Thy promises are like Adonis' gardens,  
 That one day bloom'd, and fruitful were the next.

Henry VI. part i. act i. sc. 6.

See also Eumenides, 683.

604 Γέροντα τὸν νοῦν, σάρκα δ' ἡβῶσαν φέρει.

*vid. ad Pylhon.*

Sed gravibus curis animum sortita senilem,  
Ignea . . . frenatur corde juventus.

Claud. in Consulat. Prob. et Olyb. 154.

*His years but young, but his experience old ;  
His head unmellow'd, but his judgment ripe.*

*yet*

Two Gentlemen of Verona, act ii. sc. 4.

Orange, with youth experience has :  
In action, young ; in council, old.

Waller to the Lady Mary, Princess of Orange.

628 Δίκη δ' ἄρ' εἶναι φησιν, ὥς τὰ γράμματα  
λέγει, "κατάξω δ' ἄνδρα τόνδε."

*ηδ - εἶπον, ἥς  
'Εγὼ - γ'  
Ehnd. Ach.*

See Agam. 1589. Wellaur's edition.

638 'Αλλ' οὔτε κλαίειν, οὔτ' ὀδύρεσθαι πρόπει,  
Μὴ καὶ τεκνωθῇ δυσφορώτερος γόος.

*- εὐφροσύνης γ'*

Life enlivens grief,  
And from their bed proceeds a numerous press :  
First griefs, then tears and sighs.

, P. Fletcher's Eliza, or Elegy on Sir Antony Irby, stanzas 45, 46.

Believe these tears  
Are the true children of my grief.

Massinger's Fatal Dowry, act iv. sc. 4.

646 'Αλλ' οὔτε νιν φυγόντα μητρόθεν σκότον,  
Οὔτ' ἐν τροφαῖσιν, οὔτ' ἐφηβήσαντά πω,  
Οὔτ' ἐν γενέλου συλλογῇ τριχώματος,  
Δίκη προσεῖπε καὶ κατηξιώσατο.

*ὡς τὸν*

Tetchy and wayward was thy infancy ;  
Thy school-days, frightful, desperate, wild, and furious ;  
Thy prime of manhood, daring, bold, and venturous ;  
Thy age confirm'd, proud, subtle, sly, and bloody.

Richard III. act iv. sc. 4.

656 Ἀρχοντὶ τ' ἄρχων, καὶ κασιγνήτῳ κάσις,  
Ἐχθρὸς σὺν ἐχθρῷ στήσομαι.

*- ὡς τ' ἐπ'*

*Kin their kin, brother the brother foils;*

*Bows against bows, the crown against the crown.*

Daniel's Civil Warres, b. i. st. 1.

663 Ἄνδροῖν δ' ὁμαίμοιν θάνατος ὧδ' αὐτοκτόνος,  
 Οὐκ ἔστι γῆρας τοῦδε τοῦ μιάσματος.

This construction of the nominat. pendens is rare in Latin, and still more so in English.

*Ille qui mandavit, eum exturbasti ex ædibus.*

Plaut. Trinum. act. i. sc. 2.

*The thing that thou went'st for, hast thou brought it to pass?*

Gammer Gurton's Needle.

*The silly buckets on the deck  
 That had so long remain'd,  
 I dreamt that they were fill'd with dew.*

Coleridge's Ancient Mariner, part v.

Fond knight, said she, *the thing* that with these eyes  
 I saw, why should I doubt to tell *the same*.

Spenser's Fairy Queen, b. iv. canto i. st. 48.

ἢ ἐν

672 Ἴτω κατ' οὖρον κῦμα Κωκυτοῦ λαχὼν  
 Φοίβῳ στυγῆθεν πᾶν τὸ Λαίου γένος.

Set mee with him, and hee with woful me,  
 Upon the mainmast of a ship unmann'd,  
*And let the wind and tide hale mee along  
 To Sylla's barking and untamed grief,*  
 Or to the lothesome pool of Acheron.

Kyd's Spanish Tragedy, act iv.

697 Ἀπαμβλυεῖς λόγῳ.

*You take our edge off;*  
 You make us dull and spiritless.

Beaumont and Fletcher's Double Marriage, act ii. sc. 1.

I ask your mercy, sir; you've *ta'en my edge off*,  
 Yet I would fain be even with the lady.

Beaumont and Fletcher's Scornful Lady, act v. sc. 1.

THE SEVEN AGAINST THEBES.

23

*Ambitioso.*

Go you before,

And set an edge on th' executioner.

*Supervacuo.*

Let me alone to grind him.

Tourneur's Revenger's Tragedy, act iii. sc. 1.

Tyrtæusque *mares animos* in Martia bella  
Versibus *exacuit*.

Hor. Art. Poet. 402.

700 Ἀλλ' αὐτάδελφον αἶμα δρέψασθαι θέλεις ;

Oh gods ! then you design his death ;  
To reap the bloody harvest of his life.

Lee's Mithridates, ii. 1.

good

712 Πικρὸς, ὠμόφρων σίδαρος.

This dagger here,  
This ruffian dagger, like a murderer.

Southern's Fate of Capua, act v. sc. 1.

713 Χθόνα ναλεῖν διαπήλας,  
Ὅπόσαν καὶ φθιμένοισι κατέχειν,  
Τῶν μεγάλων πεδίων ἀμοίρους.

νεμεν  
ἀεκαῶ - νο

Add to the passages in Henry VI. part i. act v. sc. 5 ; and King John, act iv. sc. 2.

Several

*How little room*  
*Do we take up in death, that living know*  
*No bounds.*

Shirley's Wedding, act iv. sc. 4.

*Much you had of land and rent,*  
*Your length in clay's now competent.*

Webster's Dutchess of Malfi.

Narrow is thy dwelling now, dark the place of thine abode ;  
with three steps I compass thy tomb, oh thou that wast so great  
before.

Ossian, Songs of Selma.

Can despots compass aught that hails their sway ?  
Or call with truth *one span of earth their own,*  
*Save that wherein at length they crumble bone by bone ?*

Childe Harold, cant. i. st. 42.

24 THE SEVEN AGAINST THEBES.

Alas ! how *slim ! dishonourably slim !*  
*And crammed into a place we blush to name,*  
*Proud royalty.*

Blair's Grave.

Also, Ovid. Met. v. 135.

716 Ἐπειδὴν αὐτοὶ κτάνω-  
 σιν, αὐτοδάϊκτοι θάνωσι.

A heavy case  
 When force to force is knit, and sword and gleave  
 In civil broils *make kin and countrymen*  
*Slaughter themselves, in others.*

Marlowe's Edward II.

The conquerors  
 Make war upon themselves, brother to brother,  
*Blood to blood, self 'gainst self.*

Richard III. act ii. sc. 4.

Who combats *with a brother, wounds himself.*

Dr. Young's Brothers, act i. sc. 1.

Also Ajax Herm. 828; and Supplices, ad init.

718 Καὶ χθονία κόνις πῆλ  
 Μελαμπαγὲς αἶμα φοῖνιον.

A common expression.

Thy brother's blood the *thirsty earth hath drunk.*

Henry VI. part iii. act ii. sc. 3.

720 Τῷ ἂν καθαρμὸς πόροι,  
 Τῷ ἂν σφε λούσειεν ;

Ah nimium faciles, qui *tristia crimina cœdis*  
*Flumined, tolli posse putetis, aqua.*

Ovid. Fast. ii. 45.

735 Μὴ πρὸς ἀγνὰν  
 Σπείρας ἄρουραν.

A common figure, of which I shall give further instances in the Œd. Tyr.

In eo est Venus, ut *muliebria conserat arva.*

Lucret. iv. 1101.

For where is she so fair, whose un-ear'd womb  
Disdains the tillage of thy husbandry?

Shakspeare's Sonnets, iii.

93

738 Παράνοια σύναγε  
Νυμφίους φρενώλεις.

Come, my deserving wife,  
Wisdom this day remarries us.

Rowley's Match at Midnight, act v. sc. 1.

744 Μεταξὺ δ' ἀλλὰ δι' ὀλίγου  
Τείνει πύργος ἐν εὐρει.

Wakefield quotes,

Οἱ δ' ἐπὶ πόρῳ  
Κλύζονται, ὀλίγον τὲ διὰ ξύλον Αἰδ' ἔρκει.

Arati Phœnom. p. 11. Hug. Grot. edit.

Digitis a morte remotis  
Quatuor, aut septem, si sit latissima tæda.

Juv. xii. 58.

(But these, with many others which I have resigned, were in my note book before I was aware that they had been quoted by former writers.)

751 Πρόπρυμνα δ' ἐκβολὰν φέρει  
Ἀνδρῶν ἀλφηστῶν  
Ὀλβος ἄγαν παχυνθεῖς.

ἐκβολὰν ἂν θεωρῶ

See Agamemnon, line 980.

756 Τ' αἰὼν βροτῶν.

Virum . . . sæcla.

Lucret. vi. 723.

766 Κρεισσοτέκνων δ' ἀπ' ὀμμάτων ἐπλάγχθη.

τὸ πᾶσι γὰρ ἔφ'

Passer, deliciæ meæ puellæ,  
Quem plus illa oculis suis amabat.

Catull. Carm. iii. 4, 5.

Make it a darling like your precious eye.

Othello, act iii. sc. 4.

*If those eyes you praised be  
Half so dear as you to me,  
Let me home return stark blinded  
Of those eyes.*

Sir P. Sydney's *Astrophel and Stella*, song 8.

*Your own eyes were not dearer to you than I.*

Beaumont and Fletcher's *Scornful Lady*, act i. sc. 1.

*Dearer than his crown,*

*His health, his eyes.*

Massinger's *Picture*, act iii. sc. 4.

Also, All's Well, &c. act ii. sc. 1; and Middleton's *Old Law*, act iv. sc. 1.

in μετ' ἑαυτοῦ  
ἐλεειν-

773 *Μὴ τελέσῃ καμψίπους Ἑριννύς.*

*Facite inflexa sit pedum pernicitas.*

Plaut. *Menech.* v. 2.

807

*Κάπολλούξω.*

With this word, evidently formed like *δοτούζω*, *οιμώζω*, &c. compare,

*A trembling troupe, they now howle-howling roar.*

Earl of Stirling's *Domesday*, sixth hour, stanza 6.

816 *Κακόν με καρδίαν τὲ περιπίτνει κρίος.*

*I have a faint cold fear thrills through my veins.*

Romeo and Juliet, act iv. sc. 3.

*As if even now she felt at heart  
The chill of her approaching doom.*

Moore's *Fire Worshippers*.

822 *Ἐξέπραξεν, οὐδ' ἀπείπε.*

The readers of the tragic drama must have noticed the frequency of similar pleonasm.

He will *regard* the prayer of the destitute, and *not despise* their prayer.

Psalm cii. 17.

Which wise men *have told* from their fathers, and *have not hid it*.

Job xv. 18.

THE SEVEN AGAINST THEBES. 27

Tantum fortuna secunda,  
Haud adversa, cadat.

Æn. ix. 283.

(She) made hire bed *ful hard, and nothing soft.*

Chaucer's Clerke's Tale.

And *peace, no war*, befall thy parting soul.

Henry VI. part i. act ii. sc. 5.

She hath tain yonder mantle,  
*Not with right, but with wrong.*

Ballad of the Boy and Mantle, Percy's Relics.

842 Πάνδοκον, εἰς ἀφανὴ τε χέρσον.

*ὅπου σφάζει μαρ-  
σύλας Ὀρε*

Πάνδοκον χέρσον.

'Tis as if we, who stay behind,  
Should pity those who pass'd the strait before,  
And *touch the universal shore.*

Cowley on the Death of Earl Balcarras.

Ἀφανῇ χέρσον.

The heroes I should ne'er  
Have seen else on this side of *the dim shore*  
Whence they float back before us.

Byron's Deformed Transformed, part i. sc. 1.

Both together soughte the *unknown shore*,  
Where we shall goe, where manie's gone before.

Chatterton's Battle of Hastings, No. 1.

854 Δόλος οὐδεὶς  
Μὴ 'κ φρενὸς ὀρθῶς με λιγαίνειν.

Ἀψευστον δ' ἔκετο πένθος ἐμοί.

Epigr. Crinagoræ.

896 Τάχ' ἂν τις εἴποι.

Mala ingeram multa : *atque aliquis dicat*, nihil promoveris.

Ter. Andria. act. iv. sc. 1.

902 Δακρυχέων ἐκ φρενὸς, ἂ,  
Κλαιομένας μου, μινύθει,  
Τοῖνδε δυοῖν ἀνάκτοι.

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Half so dear as you to me,  
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Job xv. 18.

Ἄνδρός τοι κραδίη μίνυθει μέγα πῆμα παθόντος.

Theognis, line 359.

*My hart so molte, to see his griefe so great,  
As feelingly me thought it dropt awaye.*

Sackville's Induction to a Mirrour for Magistrates.

- 909 Δυσδαίμων σφὶν ἅ τεκούσα  
Πρὸ πασῶν γυναικῶν, ὅποσαι  
Τεκνογόνοι κέκληνται.

*Mother, of all that mothers ever were,  
Most wretched.*

Heywood's Golden Age, act i.

- 920 Ἐν δὲ γαίᾳ  
Ζωὰ φονορύντῳ μέμικται·  
Κάρτα δ' εἶσ' ὄμαιμοι.

*His brother, too, who virtuous haste did make,  
His fortunes to revenge, or to partake,  
Falls grovelling o'er his trunk on mother earth :  
Death mix'd no less their blood, than did their birth.*

Cowley's Davideis, iv. 923.

*Where never was, he made a little flood ;  
And where there was no kin, he joined in blood ;  
Wherein his ruthless hands he did imbrue.*

Quarles's History of Samson, sect. 13.

- 924 Ὁ πόντιος ξείνος ἐκ πυρὸς συθεὶς  
Θηκτὸς σίδαρος.

Steel is personified by Dr. Darwin.

*Hail! adamantine Steel, magnetic lord,  
King of the prow, the ploughshare, and the sword ;*

*Expiring strength, and vanquished courage feel  
Thy arm resistless, adamantine Steel.*

Darwin's Botanic Garden, canto ii.

- 930 Γᾶς  
Πλοῦτος ἄβυσσος.

The unsearched mines,  
Mammon's unknown exchequer.

Massinger's Virgin Martyr, act iv. sc. 2.

The secrets of the earth's deep heart,  
Infinite mines of adamant and gold,  
Valueless stones, and unimagined gems.  
Shelley's Prometheus Unbound.

940 Παισθεὶς ἐπαισας.

vid. Not Mkt.

ἔλκομενοι, δ' ἔλκουσι.

Oppian. de Piscator. iv. 70.

*Victa tamen vinces.*

Ovid. Fasti. i. 523.

*Both stricken stryke*, and beaten both doe beat.  
Spenser's Fairy Queen, b. i. canto 5. stanza 7.

*Chidden, she chides* again.

Wordsworth's Sonnets on the River Duddon, 10.

These alternate lamentations are called antiphons by our old dramatists, and are generally put into the mouths of female characters.

In *antiphons* thus tune we female plaints.

Dr. J. Fisher's Fuimus Troes, act iii. sc. 8.

The following is a specimen.

*Lucina.* My friend is gone, and I am desolate;  
Return him back, fair stars, or let me die.  
*Perseda.* Return him back, fair heavens, or let me die;  
For what was he, but comfort of my life?  
*Lucina.* For what was he, but comfort of my life?  
But why was I so careful of the chain?  
*Perseda.* But why was I so careless of the chain?  
Had I not lost it, my friend had not been slain.  
Soliman and Perseda, act iii.

A play much quoted by Shakspeare, the date and author not accurately known. From this passage, which is one of the best instances of the antiphona, Shakspeare seems to have borrowed part of the dialogue in Richard III. act ii. sc. 2.

951 Ἐντὸς δὲ καρδία στένει.

*Bir.* Lady, I will commend you to my own heart.

*Ros.* Pray you, do my commendations; I would be glad to see it.

*Bir.* I would, you *heard it groan*.

Love's Labour's Lost, act ii. sc. 1.

Beshrew that heart that makes my *heart to groan*.

Shakspeare's Sonnets, cxxxiii.

1011 Οὕτω πετεινῶν τόνδ' ὑπ' οἰωνῶν δοκεῖ  
Ταφέντ' ἀτίμως, τοῦπιτίμιον λαβεῖν.

Πολλῶν γὰρ ἐν σπλάγχνοισι τυμβευθήσεται  
Βρωθεῖς πολυστοίχοισι καμπέων γνάθοις.

Lycophron. Stephan. edit. p. 72 et 73.

Ἄτυμβέτου δὲ τάφοιο,  
Θηρείου λαιμοῖο μυχὸς κλήσαντο τυχόντες.

Oppian. Piscator. v. 346.

Longinus quotes from Gorgias of Leontium, "*γόπες ἔμψυχοι τάφοι*," and finds much fault with it.

*Viva videns vivo sepeliri viscera busto.*

Lucret. v. 991.

*Entombed in the raven or the kight.*

Spenser's Fairy Queen, b. ii. canto 8. stanza 16.

Our *monuments*

Shall be the *maws of kites*.

Macbeth, act iii. sc. 4.

A tiger or she-bear,  
That in their *bowels would have made your tomb*.

Massinger's Fatal Dowry, act v. sc. 2.

What reck's it, though that *corpse* shall lie  
Within a *living grave*?

Byron's Bride of Abydos.

1026

Κοιλογάστορες

Λύκοι.

The lion and the *belly-pinched wolf*.

King Lear, act iii. sc. 1.

The *wolfish* race  
Appear, with *belly gaunt*, and famished face.  
Dryden's *Hind and Panther*.

1032 Θάρσει παρέσται μηχανή δραστήριος.

Occasion cannot want if will do not.  
Lilje's *Alexander and Campaspe*, act iii. sc. 4. (1582.)

1040 Παθὼν κακῶς, κακοῖσιν ἀντημεῖβετο.  
'Αλλ' εἰς ἅπαντας ἀνθ' ἑνὸς τόδ' ἔργον ἦν.

*Orest.* She made him a dish for loathed worms.  
*Tynd.* Suppose she did, there was *but one yet dead*;  
And with *one's death again should be repaid*.  
Goff's *Tragedy of Orcestes*, act v. sc. 1. (About 1620.)

Let sin, alone committed, light alone  
Upon his head that hath transgressed so;  
Let guiltless souls be freed from guilty woe:  
For *one's offence, why should so many fall*,  
To plague a private sin in general?  
Shakspeare's *Rape of Lucrece*.

1043 Ἐρις περαίνει μῦθον ὑστάτη θεῶν. \* Ἄρα περαίνει θεῶν ὑστάτην ἀρετήν.  
*Eris* the next, of sex unfit for war. 'Tis Heaven's high laws that fate shall  
finish late

What once she held, she would for ever hold.  
And, *non obstantes*, force with courage bold,  
The last word must she have, or never leave to scold.

Phineas Fletcher's *Purple Island*, canto vii. stanza 51.

1056 Μονόκλαυτον ἔχων θρήνον ἀδελφῆς  
Εἶσι.

Few be thy steps to the tomb, and let one virgin mourn thee.  
Ossian's *Comala*.

1065 Μετὰ γὰρ μάκαρας καὶ Διὸς ἰσχὺν,  
Ὅδε Καδμείων ἤρυξε πόλιν  
Μὴ νὰτραπήναι.

There is an ordinance of God that calamity should be kind to a curse  
v. 947. Ἄρα ἀρετῶν περαίνει πῦρ θῆος' ἀρετῆς, and compare 6350 φίλου γυναικὸς  
καὶ μοι πατρὸς τελείν' Ἄρα by reading? φίλει γυναικὸς ἐχθρῶν οὐ πατρὸς τε-  
λείν' Ἄρα. A curse is wont to put the finish to the fate of a not-better, as I  
we are told in my note on the *Medicinal Oracle of Delphi*.

Thank me for this, *for, next th' Almighty power,*  
I've been the means to save your desperate lives.

T. Heywood's *Four Prentices of London*. 1615. Dodale's Collection.

But, Warwick, *after God, thou set'st me free.*

. Henry VI. part iii. act iv. sc. 6.

Her highness onely selfe, *next God,* doth them secure.

Warner's *Albion's England*, chap. lx. b. 10.

## PROMETHEUS CHAINED.

21                      Οὔτε του μορφὴν βροτῶν  
                          "Οψει.

See, for instances, Sept. Cont. Theb. line 99.

23                                      Ἀσμένῳ δέ σοι  
                          'Ἡ ποικιλείμων νύξ ἀποκρύψει φάος  
                          Πάχνην θ' ἔφ'αν ἥλιος σκεδᾷ πάλιν.

*She looks for night, and then she longs for morrow;  
And both she thinks too long with her remaining.*

Shakspeare's Rape of Lucrece.

*Each day seems long, and longs for long-stay'd night;  
The night, as tedious, woos th' approach of day.*

Sydney's Astrophel and Stella.

Ἡ ποικιλείμων νύξ  
Νύξ . . . ἀστροχίτων.

Orph. Argonaut. 1031.

*Stellantes Nox picta sinûs.*

Claud. de Rapt. Proserp. ii. 363.

*In sable vesture, spangled o'er with stars,  
The night assum'd her throne.*

Glover's Leonidas, book ix.

35                      Ἄπας δὲ τραχὺς, ὅστις ἂν νέον κρατῇ.

*Asperius nihil est humili, cum surgit in altum.*

Claud. in Eutrop. i. 181.

*Be severe i' thy place, like a new officer of the first quarter,  
unreflected.*

Ben Jonson's Marston, and Dekkar's Eastward Hoe, act iv. sc. 1.

Or whether that the body public be  
A horse whereon the governor doth ride,  
Who, *newly in the seat, that it may know*  
*He can command, lets it straight feel the spur.*

Measure for Measure, act i. sc. 3.

45 ὦ πολλὰ μισηθείσα χειρωναξία.

Oh! be my fatal art accurs'd,  
He cried.

Scott's Rokeby, canto vi.

48 Ἐμπας τὶς αὐτὴν ἄλλος ὤφελεν λαχεῖν.

So, to destroy a guilty land,  
An angel, sent by heav'n's command,  
While he obeys Almighty will,  
Perhaps may feel compassion still,  
*And wish the task had been assign'd*  
*To spirits of less gentle kind.*

Swift's Libel on Dr. Delany and Lord Carteret.

50 Ἐλεύθερος γὰρ οὐτις ἐστὶ πλὴν Διός.

Ineffable, all pow'rful, God, *all free*  
Thou only livest.

Drummond's Hymn to the Fairest Fair.

58 Ἀρασσε μᾶλλον, σφίγγε, μηδαμὴ χάλα.  
Δεινὸς γὰρ εὐρεῖν κάξ ἀμηχάνων πόρους.

Bynd them sure in irons strong,  
For they be so faste and sotyle,  
That they wyll you beguile.

Hycke Scornor. (Hawkins's Collection. Date unknown.)

60 Ἀραρεν' ἥδέ γ' ὠλένη δυσεκλύτως.  
Καὶ τήνδε νῦν πόρπασον ἀσφαλῶς, ἵνα.

With this and the remainder, compare,

*Quartus Judæus.* This is mete, take good hede;  
Pull out that arm to the sore.

*Primus Judæus.* This is short, the devyl hym sped,  
Be a large fote and more.

- Secundus Judæus.* I fest on a rop, and pulle hym long,  
And I xal drawe the ageyn;  
*Spare we not these ropys strong,*  
*Thow we brest both flesch and veyn.*
- Tertius Judæus.* Dryve in the nayle anon, lete se,  
And loke the flesch and sennes welle last.
- Quartus Judæus.* That I graunt, so mote I thee;  
*Lo! this nayl is dreve ryth wel and fast.*
- Primus Judæus.* I fest a rope than to his feet  
And drawe hym down long anow.
- Secundus Judæus.* Here is a nayl for both good and greet,  
I xal drive it thorwe I make a vow.

Crucifixion of Christ, from Coventry Mysteries, lately edited for the Shakspeare Society, by J. O. Halliwell.

- 78 "Ομοια μορφῇ γλώσσά σου γηρύεται.

Par ira formæ.

Seneca Herc. Fur. act. iii.

- 82 Ἐνταῦθα νῦν ὕβριζε, καὶ θεῶν γέρα.  
Συλῶν, ἐφημέροισι προστίθει. τί σοι.

Drive them out  
From all heav'n's bounds into the utter deep,  
*There let them learn, as likes them, to despise*  
*God.*

Paradise Lost, book vi.

- Cricea.* I pray you, pardon me, divine astrologer.  
*Albumazar.* I do; but henceforth laugh/at astrology,  
*And call her servants, cheaters.*

Tomkiss's Albumazar, act i. sc. 7.

- 88 ὦ διὸς αἰθὴρ καὶ ταχύπτεροι πνοαί.

Vos ego, vos adeo, venti, testabor, et auræ.

Virg. Ciris. 407.

Compare also the commencement of the last speech of Marino Faliero, act v. sc. 3.

- 89 Ποντίων τε κυμάτων  
Ἀνήριθμον γέλασμα.

See Blomfield's Glossary. Add,

## PROMETHEUS CHAINED.

Tibi *rident æquora ponti,*  
Placatumque nitet diffuso lumine cœlum.  
Lucret. i. 8.

*Ridetque Ægeus alumnis*  
Lenior, et blando testatur gaudia fluctu.  
Claud. Panegy. in Prob. et Olyb. 190.

The wild waves master'd him, and suck'd him in,  
And *smiling eddies dimpl'd* o'er the main.  
Dryden's Annus Mirabilis,

The *blue face of ocean smiled.*  
Ossian's Carthon.

Like any fair lake that the breeze is upon,  
When it *breaks into dimples, and laughs in the sun.*  
Moore's Light of the Harem.

The same expression also occurs in Byron's Giaour, and Scott's Lord of the Isles.

90 Παμμήτορ τε γῆ.

Παμμήτορ γῆ χαιρε.  
Meleager in Œsigenam, cxx.

*Terra omniparentis.*  
Æn. vi. 595.

But instances are endless.

94 Τὸν μυριετῇ  
Χρόνον ἀθλεύσω.

Fata laborati Phrixus compleverat ævi.  
Val. Flacc. Argonaut. v. 226.

99 Πῇ ποτε μόχθων  
Χρὴ τέρματα τῶνδ' ἐπιτεῖλαι.

at instant

Our speedy help shall, like the morning, break  
From heav'n.  
Quarles's History of Queen Esther, section x.

106 'Αλλ' οὔτε σιγᾶν, οὔτε μὴ σιγᾶν τύχας.  
Οἴοντε μοι τάσδ' ἐστί.

I am too narrow to contain,  
It is too great to keep, or to let out.

Sir Robert Howard's Duke of Lerma, act iv. sc. 2.

115 Τὶς ὀδμὰ . . .  
Θεόσυντος.

References to the ambrosial odour of divine beings are very common. Virg. *Æn.* v. 648; i. 403. Ovid. *Fasti*, v. 306. Also in,

Like Maia's son he stood,  
And shook his plumes; that *heav'nly fragrance fill'd*  
*The circuit wide.*

Paradise Lost, b. v; also b. iii.

Passages to the same effect occur in Prior's Solomon, b. iii. Parnell's Hermit. Parnell's Piety a Vision. Cowper's Charity. Wordsworth's Ecclesiastical Sonnets, sonnet 18.

125 Αἰθήρ δ' ἐλαφραῖς  
Πτερύγων ῥιπαῖς ὑποσυρίζει.

The air,  
*Brush'd with the hiss of rustling wings.*

Paradise Lost, b. i.

Some . . . divinity is near;  
For lo! the sound of distant plumes  
*Pants through the pathless desert of the air.*

Mason's Caractacus.

135 Σύθην δ' ἀπέδιλος.

Discinctâ tunicâ fugiendum est *et pede nudo.*

Hor. Sat. I. ii. 132.

138 Εἰλισσομένου  
Χθόν' ἀκοιμήτῳ ρεύματι παῖδες  
Πατρὸς Ὀκεανοῦ.

The "ocean stream" of Milton, from Homer, is too well known to require quotation.

He that sits in state,  
And with his trident rules *the universal stream.*

Drayton's Polyolbion, song xx.

Ὀκεανὸς τε περίε' ἐν ὕδασι γαῶν ἐλίσσων.

Orph. Hymn. xi. 15; also lxxxiii. 4.

*Oceanusque, mari totum qui amplectitur orbem.*

Catull. lxiv. 30.

\*Ακοιμήτης βέματι.

Whose vast cells  
The *unreposing billows* ever beat.

Shelley's Revolt of Islam, canto ii.

144 Φοβερὰ δ' ἐμοῖσιν ὄσσοις  
'Ομίχλη προσῆξε πλήρης  
Δακρύων.

Though my eyes stood full of tears,  
Yet, *through the mist*, I saw him steadfast gaze.

Dryden's Don Sebastian, ii. 1.

152 Εἰ γάρ μ' ὑπὸ γῆν, νέρθεν τ' Ἀΐδου, &c.

Compare with this wish, Antig. 832.

157 Αἰθέριον κίνυγμ'.

Ventis ludibrium.

Hor. Ode, l. i. 14.

My bones had not been strew'd upon the rocks  
For the *winds' pastime*.

Byron's Manfred, act i. sc. 2.

Ye *winds!* that have made me *your sport*.

Cowper's Alexander Selkirk.

The *pastime of a gale*.

Brooke's Gustavus, act ii. sc. 2.

I have here followed my text, though Burges's objection is not without reason.

158 Ἐχθροῖς ἐπὶ χαρτα πέπονθα.

Blomfield quotes,

Οἱμοὶ ἐγὼ δεῖλδς, καὶ δὴ κατάχαρμα μὲν ἐχθροῖς.

Theognis, 1130.

172 Καί μ' οὔτι μελινγλώσσοις πειθοῦς  
'Επαιδαῖσιν θέλξει, στερεάς τ'  
Οὔ ποτ' ἀπειλὰς πτήξας, τόδ' ἐγὼ  
Καταμηνύσω.

Too well confirm'd and fortified within,  
For threats to force, or flattery to win.

Pomfret on the Marriage of the Earl of A——.

Μελιγλώσσοις.

Pay him the due of *honey-tongued* Boyet.

Love's Labour's Lost, act v. sc. 2.

In the classical writers, this and similar expressions are so common, as to make further references unnecessary.

186 "Οτι τραχὺς καὶ παρ' ἑαυτῷ  
Τὸ δίκαιον ἔχων Ζεὺς.

Making your wills

The scope of justice.

Timon of Athens, act v. sc. 5.

190 Τὴν δ' ἀτέραμνον στορέσας ὀργήν.

Quid tibi *constratâ* mansuescere profuit *irâ*?

Statius Sylv. ii. 5.

197 Ἀλγεινὰ μὲν μοι καὶ λέγειν ἐστὶν τάδε,  
Ἄλγος δὲ σιγᾶν.

Though I speak, my grief is not assuaged: and though I  
forbear, what am I eased?

Job xvi. 6.

210 Πολλῶν ὀνομάτων μορφὴ μία.

ὁμοῦ - ὁμοῦ.

One *power of many shapes*, which none may know,  
One *shape of many names*.

Shelley's Revolt of Islam, c. i. st. 27.

God, *various in names, in essence, one*.

Drummond's Hymn on the Fairest Fair.

218 Ἐκόνθ' ἐκόντι Ζηνὶ συμπαραστατεῖν.

Te cupio perire mecum,  
*Benevolens cum benevolente*.

Plaut. Epidic. act. i. sc. 1.

In Greek, the instances are numerous.

- 224 Ἔνεστι γάρ πως τοῦτο τῇ τυραννίδι  
Νόσημα, τοῖς φίλοισι μὴ πεποιθέναι.

Non intrat unquam regium limen fides.

Senec. Agam. act. ii.

I am

Read in the miserable fate of kings :

. . . . .  
You are not certain of a friend, or servant,  
To build your faith on.

Shirley's Politician, act v. sc. 2.

- 234 Καὶ τοῖσιν οὐδεὶς ἀντέβαινε πλὴν ἐμοῦ.  
'Εγὼ δ' ἐτόλμησ' ἐξερυσάμην βροτοὺς  
Τοῦ μὴ διαρραισθέντας εἰς Ἀΐδου μολεῖν.

On man's behalf,

Patron or intercessor none appear'd :

. . . . .  
And now without redemption all mankind  
Must have been lost, adjudg'd to death and hell,  
By doom severe, had not the Son of God, &c.

Paradise Lost, b. iii.

- 242 Σιδηρόφρων.

See Sept. Cont. Theb. 52.

- 250 Τυφλὰς ἐν αὐτοῖς ἐλπίδας κατῴκισα.  
Μέγ' ὠφέλημα τοῦτ' ἔδωρήσω βροτοῖς.

Oh blindness to the future, kindly given.

Pope's Essay on Man.

- 263 Ἐλαφρόν, ὅστις πημάτων ἔξω πόδα  
ἔχει, παραινεῖν νουθετεῖν τε τοὺς κακῶς  
Πράσσοντας.

Οὐ χαλεπὸν ἐστὶ τῷ κακῶς διακειμένῳ  
'Εἰπεῖν τιν' ἐσθλόντα, "Μὴ κακῶς ἔχε"  
Πύκτις δ' ἐπιτιμῶν οὐδὲν ἔργον μαχομένη,  
Αὐτὸν δὲ μάχεσθαι, οὐκ ἐτ' ἐστὶ ρᾶδιον.  
'Ετερόν τί τὸ λέγειν ἐστὶ, καὶ τὸ πεπόνθηναι.

Gnome Philippi.

Ἀνθρώπων ὄντα ῥάδιον παρανέσαι  
Ἔστιν, ποιῆσαι δ' αὐτὸν οὐχὶ ῥάδιον,

Ἐπερον τό τ' ἀλγεῖν καὶ τὸ θεωρεῖν ἔστ' ἴσως.

Philemon. Fragm.

The careless shepherds, on the mountain tops,  
That see the seamen floating on the surge,

May blame his fear that laboureth not for life,  
So *thou, poor soul, may tell a servile tale,*  
*May counsel me; but I, that prove the pain,*  
*May hear thee talk, but not redress my harm.*

Peele's Edward I. (1593.)

Well, *every one can master grief, but he that has it.*

Much Ado about Nothing, act iii. sc. 2.

And again in the same play, act v. sc. 1. Also Ter. Andr. act. ii. sc. 1.

For the expression, *πημάτων ἔξω πόδα ἔχει*, see Philoctetes, 1244. Herm. edit.

275

Ταῦτά τοι πλανωμένη  
Πρὸς ἄλλοτ' ἄλλον πημονή προστιζάνει.

Since what to-day doth on another *light*,  
The same to-morrow may our state surprise.

Earl of Stirling's Alexandrian Tragedy, act iv. sc. 2. Chorus.

280

Αἰθέρα θ' ἄγνόν  
Πόρον οἰωνῶν.

The high mounted hawks,  
Then being lords alone, in their *etherial walks*.

Drayton's Polyolbion, song xx.

And Cowley, addressing the race of birds, says,

. . . . . The highest place  
To you is justly given,  
And ways *and walks the nearest heaven.*

Ode on Liberty, ver. 3.

287

Γνώμη στομίῳν ἄτερ εὐθύνων.

γνώμη GB.

Quamvis quæque sibi nullis discurrat habenis,  
Et pateant duro libera colla iugo;  
Ceui constricta tamen servit.

Claud. Epigr. de Mulabus Gallicia.

301 *Αὐτόκτιτ' ἄντρα.*

The rudest habitation, *ye might think*  
*That it had sprung from earth self-raised, or grown*  
*Out of the living rock.*

Wordsworth's Excursion, b. vi.

309 *Γίνωσκε σαντὸν, καὶ μεθάρμοσαι τρόπους*  
*Νέους.*

*Animosque minue: tempori aptari decet.*

Seneca Medea, act. ii.

311 *Εἰ δ' ὧδε τραχεῖς καὶ τεθηγμένους λόγους*  
*ῥίψεις.*

*Ut responsuræ singula verba jace.*

Propert. IV. x. 84; also II. viii. 16.

Wrong me he cannot; though uncivilly  
*He flung* his wild words at me.

Beaumont and Fletcher's Scornful Lady, act iii. sc. 1.

You shall swear not to dip your manners in too much sauce,  
nor at table to *fling epigrams, emblems, and play speeches*  
*about you, like hail stones.*

Dekkar's Satiromastix.

*Assiduas jacet ore querelas.*

Boethius ap Cic. de Divinat. i. 8.

*ῥίψας λόγον τις οὐκ ἀναρεῖται πάλιν.*

Gnome. Monost. Poet. Gnom. Græc. Leips. 1829.

312 *Τάχ' ἂν σου καὶ μακρὰν ἀνωτέρω*  
*Θακῶν κλύοι Ζεὺς.*

Eumenides, ed. Wellaur. 287.

323 *Πρὸς κέντρα κῶλον ἐκτενεῖς.*

See Agamemnon, 1607.

- 335 Πολλῷ γ' ἀμείνων τοὺς πέλας φρενοῦν ἔφυς,  
Ἡ σαυτὸν;

I can easier teach twenty what were good to be done, than  
be one of the twenty to follow mine own teaching.

Merchant of Venice, act i. sc. 2.

- 342 Μηδὲν πόνει· μάτην γὰρ, οὐδὲν ὠφελῶν  
Ἐμοί, πονήσεις, εἴ τι καὶ πονεῖν θέλεις.  
Ἄλλ' ἡσύχαζε, σαυτὸν ἐκποδὼν ἔχων.

*Faust.* Gentlemen! away, lest you perish with me.

*2nd Schol.* Oh! what may we do to save Faustus?

*Faust.* Talk not of me, but save yourselves and depart.

Marlowe's Dr. Faustus.

*Seb.* The malignancy of my fate might, perhaps, distemper  
yours; therefore I shall crave of you your leave, that I may  
bear my evils alone: It were a bad recompense for your love,  
to lay any of them on you.

Twelfth Night, act ii. sc. 1.

Parcite lacrymis . . . . .  
. . . . . Ne tantus amor  
Nostrique favor principis acres  
Suscitet iras, vobisque ego sim  
Causa malorum.

Seneca Octavia, act. iii.

- 345 Ἐγὼ γὰρ οὐκ εἰ δυστυχῶ, τοῦδ' εἵνεκα  
Θέλοιμ' ἂν ὥς πλείστοισι πημονὰς τυχεῖν.

*Nec, sicut mos est miseris, trahere omnia secum  
Mersa juvat.*

Lucan. Phars. vii. 654.

See also the Chorus to Seneca Troas, act iv. It was a proverb in Chaucer's  
time.

Men saine, "To wretche is consolacion  
To have an othir fellowe in his paine."

*it is a*

Troilus and Cressida, book i.

359 *Καταιβάτης κεραυνός.*Fulmine . . . . *caduco.*

Hor. iii. ode iv. 44.

Οὐράνιον βέλος ὀξὺ καταιβάτου αἰθαλόεντος.

Orph. Hymn. xix. 12.

Ἦν καταιβάτης

Σκηπτὸς κατ' ὄφρη γέυσεται.

Lycophron. Tzetz. edit. p. 67.

With the latter part of this speech, compare parts of the passage in the sixth book of *Paradise Lost*, commencing "Meanwhile in other parts," to "scorch'd and blasted overthrew;" and for the expression "*φρένας γὰρ εἰς αἰτὰς τυπεί,*" from the same book.

In his right hand

Grasping ten thousand *thunders*, which he sent  
Before him, such as in *their souls infix'd*  
*Plagues.*

Again, for Ἐφεσάλωθη κάξεβροντήθη σθένος.

Καὶ νῦν ἀχρεῖον καὶ παρήγορον δέμας, &amp;c.

Every eye

Glared *lightning*, and shot forth pernicious fire  
Among th' accurs'd that *wither'd all their strength*,  
*And of their wonted vigour left them drain'd*,  
*Exhausted, spiritless, afflicted, fallen.*

365

Ῥίξουσιν Αἰτνάλαϊς ὑπο

Κορυφαῖς δ' ἐν ἄκραις ἤμενος μυδροκυττει

Ἦφαιστος, ἔνθεν ἐκραγήσονται ποτε

Ποταμοὶ πυρός.

The labouring mount

*Is torn with agonizing throes*, at once  
Forth from its side disparted, blazing pours  
*A mighty river, burning in prone waves.*

Mallet's Excursion, canto i.

A cataract

*Of fire bursts upward from the mountain-head*, . .  
High, . . high, . . it shoots! *the liquid fire boils out*;  
*It streams in torrents down!*

Southey's Madoc, b. xxvi.

378 Ὀργῆς νοσοῦσης εἰσὶν ἱατροὶ λόγοι ;

*Sunt verba et voces, quibus hunc lenire dolorem  
Possis, et magnam morbi deponere partem.*

Hor. Epist. I. i. 34.

Δύπη, ἱατρός ἐστὶν ἀνθρώποις λόγος ;  
Ψυχῆς γὰρ οὗτος μόνος ἔχει ἰάματα ;  
Λέγουσι δ' αὐτὸν οἱ πάλαι σοφώτατοι  
Ἄσπετον εἶναι φάρμακον.

Menand. Fragm.

*Apt words have power to swage  
The tumours of a troubled mind,  
And are as balm to fester'd wounds.*

Samson Agonistes.

*Words, well dispost,  
Have secrete powre t'appease inflamed rage.*

Spenser's Fairy Queen. b. ii. c. 8. st. 26.

See also Poet. Gnom. Græc. Leips. 1829, page 180.

379 Ἐάν τις ἐν καιρῷ γε μαλθάσῃ κέαρ,  
Καὶ μὴ σφρυγῶντα θυμὸν ἰσχυαίνῃ βία.

*Not with the officious hand  
Of consolation, fretting the sore wound  
He could not hope to heal.*

Southey's Thalaba, b. xi. 3.

*Haste to the lovely mourner, and restrain  
Grief's swelling tide which in her bosom roll,  
Not by obstructing the tumultuous course,  
But stealing by degrees, and yielding to its force.*

W. Whitehead's Poet Laureate, Lines to the Hon. Charles Townsend.

387 Σαφῶς μ' ἐς οἶκον σὸς λόγος στέλλει πάλιν.

*The king's commission sends me to the wars.*

Heywood's Four Prentices of London, act i. sc. 1.

396 Κάμψειεν γόνυ.

Soph. Œd. Col. 20.

- 429 *Βοᾷ δὲ πόντιος κλύδων*  
*Ξυμπιτνῶν, στένει βυθός,*  
*Κελαινὸς δ' αἶδος ὑποβρέμει μυχὸς*  
*Γᾶς, πηγαί θ' ἀγγοῖ ῥύτων ποταμῶν*  
*Στένουσιν ἄλγος οἰκτρόν.*

*Ὦρεα πάντα λέγοντι καὶ αἱ δρύες, Αἱ τὸν Ἄδωνιν*  
*Καὶ ποταμοὶ κλαίουσι τὰ πένθεα τᾶς Ἀφροδίτας,*  
*Καὶ παγαὶ τὸν Ἄδωνιν ἐν ὥρεσι δακρύοντι.*

Bion. Idyll. i. 32.

Clyde down her steepy rocks,  
 And Tweed through her green mountains clad with flocks,  
 Did wound the ocean, murmuring thy death.  
 The ocean it roar'd about the earth,  
 And to the Mauritanian Atlas told.

Drummond of Hawthornden. Tears on the Death of Mæliades.

*Illam Sarmatici miserantur littora Ponti :*  
*Illa Thoantæ transit defleta Dianæ ;*  
*Nulla Palus, nullus Scythiæ non mœret euntem*  
*Amnis.*

Val. Flacc. Arg. viii. 207.

- 445 *Βλέποντες ἔβλεπον μάτην.*

To see, and yet forget how to discern.

Browne's Britannia's Pastorals, b. i. song 4.

I saw, alas, but could not discern.

Eastward Hoe, act v. sc. 1. by Chapman, Marston, and Jonson.

- 446 *Ἄλλ' ὄνειράτων*  
*Ἀλίγκιοι μορφαῖσι.*

We are such stuff

As dreams are made of.

Shakspeare's Tempest, act iv. sc. 1.

*Τί δέ τις ; τί δ' οὐ τις ;*  
*Σκιᾶς ὕναρ, ἀνθρώποι.*

Pindar. Pyth. viii. 135.

Man is a torch borne in the wind ; *a dreame*  
*But of a shadow summ'd with all his substance.*

Chapman's Bussey D'Ambois, act i. sc. 1.

And Ajax, 125.

## 459 Μνήμην θ' ἀπάντων μουσομήτορ' ἐργάτιν.

Burgess very aptly quotes,

Ταῦτο καὶ ἁρμονίη Μουσέων, αἷς γ' ἔργα πάντα  
Μνημοσύνη πινύτως πρῶτον πόρεν, οὐκ ἀνεφάνθη  
'Αλλὰ χρόνος λήθῃ κατεχρήσατο καὶ κατέκρυψε  
Νῦν δὲ τέχναι τε λόγοι τε νόμοι θ' ὅσα τ' ἔργα τέτυκται,  
Πάντα διὰ Μνήμην διασώζεται ἀνθρώποισι.

Pseud. Orph. Fragm. 28.

## 466 Δινόπτερ' εὔρε ναυτίλων ὀχήματα.

Δινοκτερύγων ὄπλα νηῶν.

Appian. Cynæg. i. 121.

Your argosies with portly sail,

. . . . .

Do overpeer the petty traffickers,

. . . . .

As they fly by them with *their woven wings*.

Merchant of Venice, act i. sc. 1.

The fish in amorous courtship danced about

Our ships, and no rude gale from any coast

Was sent to hang upon our *linen wings*.

Shirley's Young Admiral, act ii. sc. 2.

Where'er thy navy spreads *her canvas wings*.

Waller's Epistle to the King.

Navies powerful, to display

Their *woven wings* to every wind.

W. Whitehead's Poet Laureate, Verses to the People of England.

## 471 Κακὸς δ' ἱατρὸς ὣς τις, ἐς νόσον

Πεσὼν ἀθυμεῖς, καὶ σεαυτὸν οὐκ ἔχεις

Εὐρεῖν ὁποίοις φαρμάκοις ἰάσιμος.

Ille ego qui toties blandus matrumque patrumque

Vulnera, *qui vivos potui malcere dolores*

. . . . .

*Deficio, medicasque manus, fomentaque quero*

*Vulneribus.*

Stat. Sylv. lib. v. 40.

This grave divine can tell us what to do,  
But we may say, *Physician, mend thyself.*

Greene's James IV.

Qui sibi semitum non sapiunt, alteri monstrant viam.

Appian ap. Cic. Divin. i. 58.

Burgess quotes Æsop.

Σὺ δ' ἐξιόμενός γ' ἄλλους  
Πῶς σπαντὸν ὄντα χωλὸν οὐκ ἱατρεύεις.

483                   'Εξ ὀνειράτων ἂ χρὴ  
"Τπαρ γενέσθαι.

Generally supposed to be a morning vision.

*Post mediam noctem visus, cum somnia vera.*

Hor. Sat. I. x. 33.

Ἐγγύθι δ' ἦός'  
Εἶτε καὶ ἀτρεκέδων ποιμαίνεται ἔθνος ὀνείρων.

Moschus, Idyll. ii.

Morning hastes to come to view,  
And *all the morning dreams are true.*

B. Jonson's Masque of Cupid Restored.

The dreams  
That overtook me at my waking hour  
This morn, and dreams they say are then divine,  
When all the balmy vapours are exhal'd,  
And some o'erpowering god continues sleep.

Dryden's Don Sebastian, iii. 1.

499   Κεκρυμμέν' ἀνθρώποισιν ὠφελήματα.

This and some of the previously recounted benefits to mankind, were by some assigned to Saturn. The whole passage should be referred to, as it is too long for extraction.

*Saturn.* You shall no more be lodged beneath the trees,  
Nor chamber underneath the spreading oaks :  
Behold, I have devised you forms for tools  
To square out timber, and perform the art  
Of architecture, yet unknown till now :  
I'll draw you forms of cities, towns, and towers.  
.  
.  
.  
See here a second art of husbandry,

To till the earth, to sow, to plough, to plant :  
 . . . . . here is gold, refin'd  
 From proper metals, silver, brass, and tin,  
 With other minerals extract from earth.

. . . . .  
 Behold a form to make you *craers* and barks,  
 To pass huge streams in safety dangerless.

Heywood's Golden Age, act i.

- 514 *Μοῖραι τρίμορφοι, μνήμονές τ' Ἐριννύες.  
 Τούτων ἄρ' ὁ Ζεὺς ἐστὶν ἀσθενέστερος ;  
 Οὐκ οὖν ἀν' ἐκφύγοι γε τὴν πεπρωμένην.*

Sua Jupiter ora

Solvit . . . . .

" Me quoque fata regunt."

Ovid. Met. lib. ix.

Necessity, it doth command the gods.

Greene's Looking Glass for London and England. (1594.)

And again, in his Alphonsus King of Arragon.

That which the Fates appoint, must happen so,  
 Though heav'nly Jove and all the gods say No.  
 . . . . . What the Fates do once decree,  
 Not all the gods can change, nor Jove himself can free.

Spenser's Fairy Queen, b. iv. c. 2.

- 527 *Μηδ' ἐλινύσαιμι θεοὺς ὅσiais  
 Θοίναις ποτινισσομένα  
 Βουφόνοις, παρ' Ὠκεανοῖο πατρὸς  
 Ἄσβεστον πόρον.*

Flowers,

As fair as ours,  
 Wherewith the Sea-Nymphs love their locks to braid,  
 When to their father's hall, at festival  
 Repairing they, in emulous array,  
 Their charms display.

Southey's Curse of Kehama, xvi. 5.

- 544 *Χάρις.* *Ἄχαρις*

Agam. 1525. edit. Wellauer. And,

*Ἄρμος ταύταν τὰν ἔχαριν χάριτα.*

Epigr. Leonid. Tarentin. Anthol. Leips. tom. ii. p. 140.

I may as well give here a few instances of the adjectival oxymoron in English.

He lookes, and saw what *numbers numberless*.

Paradise Regained, b. iii.

Lord, sir, this is the most *unmerciful mercy*.

Vanbrugh's Provoked Husband, act v. sc. 2.

Lost his labour vaine and *ydle industry*.

Spenser's Fairy Queen, b. ii. c. 7.

Let's be *sociably unsociable*.

Webster's Vittoria Corombona.

They rove for ever, without error rove,  
*Confusion unconfused!* not less admire  
This *tumult untumultuous*.

Young's Night Thoughts, ix.

*High born baseness, beautiful deformity,*  
*Dishonoured honour.*

Milman's Fazio, act v. sc. 3.

Instances from the classics are endless.

550 *Οὐποτε τὴν Διὸς ἀρμονίαν*  
*Θνητῶν παρεξίλασι βουλαί.*

There is no wisdom nor understanding nor counsel against  
the Lord.

Proverbs xxi. 30.

574 *Ὅτοβει δόναξ ἀχέτας*  
*Ἵπνοδόταν νόμον.*

Come, I will sing you some *low, sleepy tune*.

Shelley's Cenci, act v. sc. 3.

578 *Τί ποτε ταῖσδ'*

*Ἐνέτευξας εὐρὼν*  
*Ἀμαρτοῦσαν ἐν πημοναῖσιν.*  
με μεγῶσαν G.B.

Choeph. 784, 5, 6.

612 Δέξω τορῶς σοι πᾶν, ὃ τι χρῆζεις μαθεῖν,  
Οὐκ ἐμπλέκων αἰνίγματ', ἀλλ' ἀπλῶ λόγῳ,  
"Ὡσπερ δίκαιον πρὸς φίλους οὔγειν στόμα.

Faith, tell me true,  
*Even in the soul of sound good fellowship.*  
Troilus and Cressida, act iv. sc. 2.

*Vol.* Shall I then speak without disguise?  
*Tul.* Speak out,  
With all the honest bluntness of a friend.  
Thomson's *Coriolanus*, act iii. sc. 2.

627  
*ΠΡΟΜ.* Τὸ μὴ μαθεῖν σοι κρείσσον ἢ μαθεῖν τάδε.  
*ΙΩ.* Μήτοι με κρύψης τοῦθ' ὅπερ μέλλω παθεῖν.  
*ΠΡΟΜ.* Ἀλλ' οὐ μεγαίρω τοῦδέ σοι δωρήματος.  
*ΙΩ.* Τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;  
*ΠΡΟΜ.* Φθόνος μὲν οὐδεὶς, σὰς δ' ὀκνῶ θράξαι φρένας.  
*ΙΩ.* Μὴ μου προκῆδον μᾶσσον ὥς ἐμοὶ γλυκύ.  
*ΠΡΟΜ.* Ἐπεὶ προθυμῇ, χρὴ λέγειν ἄκουε δῆ.  
*ΧΟΡΟΣ.* Μήπωγε μοῖραν δ' ἡδονῆς κάμοι πόρε.  
Τὴν τῆσδε πρῶτον ἱστορήσωμεν νόσον,  
Αὐτῆς λεγούσης τὰς πολυφθόρους τύχας·  
Τὰ λοιπὰ δ' ἄθλων σοῦ διδαχθήτω πάρα.

Μηδ', εἴ τι θεοὶ νοέοντι πονηρὸν,  
Αἰδομένός ἐμὲ κρύπτει.  
Theocr. *Idyll.* xxiv. 67.

*Chor.* Resolve us, maidens, and release our fears,  
Whatever news thou bringest, discover them;  
Detain us not in this suspicious dread!  
The thought whereof is greater than the woe.

*Renuchio.* Since so is your request, that I shall do;  
Although my mind so sorrowful a thing  
Repines to tell; and though my voice eschews  
To say what I have seen; yet since your will  
So fixed stands, to hear for what I rue,  
Your great desires I shall herein fulfil.  
Tancred and Gismunda, act v. sc. 1. (1568.)

For whether it be well, or be amiss,  
Say on ; let me not in this fere ydwell.

Chaucer's *Troilus and Cressida*, b. ii.

- 640 Ὡς τὰποκλαῦσαι κἀποδύρεσθαι τύχας  
Ἐνταῦθ', ὅπη μέλλει τις οἴσεσθαι δάκρυ  
Πρὸς τῶν κλυόντων, ἀξίαν τριβὴν ἔχει.

It is some ease our sorrows to reveal,  
If they to whom we shall impart our woes  
Seem but to feel a part of what we feel,  
And meet us with a sigh but at the close.

Daniel, from England's *Parnassus*.

*The heart that bleeds*  
From any stroke of fate, or human wrongs,  
*Longs to disclose itself, that list'ning pity*  
*May drop a healing tear upon the wound.*

Mason's *Caractacus*.

- 644 Πᾶν, ὅπερ προσχρῆζετε,  
Πεύσεσθε· καίτοι καὶ λέγουσ' ὀδύρομαι  
Θεόσσυτον χειμῶνα.

'Twould increase my woes  
By their relation.

Browne's *Britannia's Pastorals*, b. i. song 1.

- 648 Ἀεὶ γὰρ ὄφεις ἔννυχαι πολεύμεναι  
Ἐς παρθενῶνας τοὺς ἐμούς, παρηγόρου  
Λείοισι μύθοις· ὦ μέγ' εὐδαίμων κόρη,  
Τί παρθελεύῃ δαρὸν, ἐξόν σοι γάμου  
Τυχεῖν μεγίστου ; Ζεὺς γὰρ ἡμέρου βέλει  
Πρὸς σοῦ τέθαλπται, καὶ συναίρεσθαι Κύπριν  
Θέλει.

At night, methought in dream,  
A shape of speechless beauty did appear :

. . . . .  
A winged youth, his radiant brow did wear  
The Morning star ; a wild dissolving bliss  
Over my frame he breathed, approaching near,  
And bent his eyes of kindling tenderness  
Near mine, and on my lips impressed a lingering kiss ;

And said : a Spirit loves thee, mortal maiden,  
How wilt thou prove thy worth? Then joy and sleep  
Together fled ; my soul was deeply laden.

Shelley's *Revolt of Islam*, canto i.

664 *Χρησμούς.* *Αἰολοστόμους*

Stanley quotes,

Κόρη  
"Ἐλυσε χρησμῶν, ὥς πρὶν, αἰολὸν στόμα.  
Lycophron. Tzetzes edit. p. 1.

674 *Διὸς χαλινός.* *'Αλλ' ἐπηγάγκαζέ νιν*

Νόσφι θεῶν . . . . .  
αἱ τοὶ κρατέουσια καὶ ἰδρύνουσιν ἕκαστα  
Τηλόθεν ἐγγὺς ἔόντες, ἀναγκαῖη δ' ἀτίνακτος  
Πειθεσθαι· τὴν δ' οὐκί πέλει σθένος οὐδέ τις ἀλκή  
Τρηχέαις γενέσσειν ὑπερφιάλως ἄρυσαντα  
Ἐκφυγέειν, ἅτε πῶλον ἀποπτυστήρα χαλινῶν.  
'Αλλ' αἰεὶ μάκαρες πανυπέρτατοι ἦν' ἅπαντη  
Κλινουσ', ἧ κ' ἐθέλωσιν.

Oppian. *Halieut.* lib. ii. 8.

684 *Τοῦ ζῆν.*

The verb in the infinitive, for the substantive in different cases, is not so common in *Æschylus* as in most other Greek writers. The "*ridere meum*" of *Persius*, and the "*dulce loqui ridere decorum*" of *Horace*, have often been quoted.

Add,

*Purior axis*

*Amotumque nefas, et rarum insistere terris*  
*Vera docent.*

*Stat. Theb.* iii. 486.

And in the English, in the ablative or genitive.

*Architecture.* With *Architecture*, who will raise thee high,  
*Sculpture.* And *Sculpture*, that can keep thee *from to die*.

Ben Jonson's *Masque of Chloridia*.

Thou wicked man, whose meed  
Is death ; or if that ought do death exceed ;  
Be sure that nought may save thee *from to die*.

*Spenser's Fairy Queen*, b. iii. c. 12. stanza 35.

In the accusative.

Well doing far *exceedeth well to say*.

Turbeville, from the *Muses' Parnassus*.

In the nominative it is far more common, as

*To triumph and to die* are mine.

Gray's Bard.

Their valour, Tuditanus, and *resist*, (for resistance.)

Lodge's Wounds of Civil War, act v. sc. 1.

A somewhat similar instance is,

The one, I find,

Is made for wonder, the other *for admire*.

Machin's Dumb Knight, act i. sc. 1.

700 *Λέγ', ἐκδίδασκε τοῖς νοσοῦσί τοι γλυκὺ,  
Τὸ λοιπὸν ἄλγος προὔξεπίστασθαι τορῶς.*

*Less.* This is all I can deliver.

*Hood.*

*I must have more of it,*

For I do sweat already, and I'll sweat more;

'Tis good, they say, to cure aches, and o' th' sudden

I'm sore from head to foot; *let me taste the worst.*

Webster's Cure for a Cuckold, act v. sc. 1.

707 *Σὺ δ', Ἰνάχειον σπέρμα, τοὺς ἐμὸνς λόγους  
Θυμῷ βάλ.*

*Ἵποθήσομαι αὐτὸς*

*Ἐσθλὰ, σὺδ' ἐν θυμῷ καὶ φρεσὶ ταῦτα βάλεν.*

Theognis, 1049.

Pandarus, in his *hertes thought*,

*Did caste* his werke ful wisely, er he wrought.

Chaucer's Troilus and Cressida, b. i.

711 *Σκύθας δ' ἀφίξῃ νομάδας, οἱ πλεκτὰς στέγας  
Πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις.*

So Warner, in speaking of the adventures of Jenkinson, one of our early travellers.

From Mosco then by journeys long the Caspian sea he  
crost,

Himself and goods by Tartars oft in danger to be lost.

*Their hoordes of carted tents, like towns, by camels drawn.*

Warner's Albion's England, b. xi. c. 66.

And Horace:

Quorum plaustra vagas rite trahunt domos.

- 716 Οἱ σιδηροτέκτονες  
Οἰκοῦσι Χάλυβες.

Virg. Georg. i. 58; and,

Why should the *Chalybes* and *Bilboa* boast  
Their harden'd iron.

Phillips's Cyder.

- 723 Ἀστρογείτονας δὲ χρῆ  
Κορυφὰς ὑπερβάλλουσιν.

Τάφον . . .  
Ἀστροῖς γειτονεῖντα.  
Epigr. Incert. Auct. Anthol. Leips. vol. iii. p. 204.

*Vicina astris Erycino in vertice sedes.*

Virg. *Æn.* v. 759.

- 728 Σαλμυδησία γνάθος  
Ἐχθρόξενος ναύτησι, μητρὺν νεῶν.

Ὅσων μητρὺν γλυκερωτέρη ἐπλετο μήτηρ  
Τόσων ἀλδς πολίτης γαῖα.  
Epigr. Antipatris. Anthol. Leips. vol. ii. p. 64.

- 748 Δυσχείμερόν γε πέλαγος ἀτηρᾶς δύης.

See *Supplices*, 465.

- 752 Κρεῖσσον γὰρ εἰσάπαξ θανεῖν,  
Ἡ τὰς ἀπάσας ἡμέρας πάσχειν κακῶς.

Better die once, than live an age to suffer  
New tortures every hour.

Massinger's *Bondman*, act iii. sc. 4.

Better die once, than suffer always.

Tomkiss's *Albumazar*, act iv. sc. 7.

- 754 Ἡ δυσπετῶς ἂν τοὺς ἐμοὺς ἄθλους φέροις,  
Ὅτ' θανεῖν μὲν ἐστὶν οὐ πεπρωμένον  
Αὕτη γὰρ ἦν ἂν πημάτων ἀπαλλαγὴ.

Quo vitam dedit æternam, cur mortis adempta est  
Conditio ? Possem tantos finire labores.

Virg. Æn. xii. 879.

Ἄδὲ τάλαινα  
Ζῶα, καὶ θεὸς ἐμὴ καὶ οὐ δύναμαί σε διακείν.

Bion. Idyll. i. 53.

Sed nocet esse deum ; præclusaque janua leti  
Æternum nostros luctûs extendit in ævum.

Ovid. Met. i. 661.

Sentiet ictum  
Fulminis, et genitum divinâ sorte pigebit.

Claud. de Rapt. Pros. iii. 60.

How impotent a deity am I,  
With godhead born, but curs'd that cannot die.

Garth's Dispensary, canto i. 115.

And Spenser's Fairy Queen, b. iii. canto 4. st. 38.

791 Ἦν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.

A common figure in scripture, and in English poetry.

Thy gift, *thy tables are within my brain,*  
*Full character'd* with lasting memory.

Shakspeare, sonnet cxxii.

That, with an *iron pen, is writ in brass*  
*On my tough heart.*

Massinger's Duke of Milan, act iii. sc. 2.

805 Ὀξυστόμους γὰρ Ζηνὸς ἀκραγεῖς κύνας  
Γρύπας φύλαξαι, τὸν τε μουνῶπα στρατὸν  
Ἀριμασπὸν ἵπποβάμον', οὐ χρυσόρρυτον  
Οἰκοῦσιν ἀμφὶ νᾶμα Πλούτωνος πόρου.

See Milton's Paradise Lost, b. ii. 943, et seq.

814 Ἴησι σεπτὸν Νεῖλος εὖποτον ῥέος.

See Supplices, 835.

- 826 "Οπως δ' ἂν εἰδῇ μὴ μάτην κλύουσά μου,  
Ἄ πρὶν μολεῖν δεῦρ' ἔκμεμόχθηκε, φράσω,  
Τεκμήριον τοῦτ' αὐτὸ δούς μύθων ἐμῶν.

So far and truly you have discovered to me  
The former currents of my life and fortune,  
That I am bound to acknowledge you most holy;  
And certainly to credit your predictions,  
For what is yet to come.

Beaumont and Fletcher's *Island Princess*, act iv. sc. 2.

- 836 Προσηγορεύθης ἡ Διὸς κλεινὴ δάμαρ  
Μέλλουσ' ἔσεσθαι.

*Lasca.* Bold youth! she's mine.

*Glycine.* No, not my master yet,

*But only is to be.*

Coleridge's *Zapolya*, p. ii. act i. sc. 1.

- 858 Οἱ δ' ἐπτοημένοι φρένας,  
Κίρκοι πελειῶν οὐ μακρὰν λελειμμένοι.

Γελώσας ἱμερόεν τό μοι τὰν  
Καρδίαν ἐν στήθεσιν ἐπτόασεν.

Sappho, *Fragn. ix.* edit. Wolf.

Θῆρας ἀνεπτοίησας ἐπαζεύκτοισι πόθοισι.

In his *Address to Love*, *Opp. de Venat.* lib. ii. 425. In a somewhat different sense, Shakspeare.

Wing'd with fervour of her love, she's flown  
To her desired Posthumus.

*Cymbeline*, act iii. sc. 5.

- 859 Κίρκοι πελειῶν, &c.

*Accipiter velut*

*Molles columbas.*

Hor. I. xxxvii. 17.

Ut fugere *accipitrem* pennâ trepidante *columbæ*, &c.

Ovid. *Met.* v. 605.

- 865 Ἐν σφαγαῖσι βάψασα ξίφος.

Ajax, 95. *Herm.* edit.

- 867 *Μίαν δὲ παίδων ἥμερος θέλξει. τὸ μὴ  
Κτεῖναι σύνευνον, ἀλλ' ἀπαμβλυνθήσεται  
Γνωμῶν.*

For passages, see Sept. Cont. Theb. 697.

Add,

And so, my lord protector, by this means  
Your lady is forthcoming yet at London.  
This news, I think, *hath turn'd your weapon's edge.*

Henry VI. part ii. act ii. sc. 1.

- 869 *Δυσὶν δὲ θάτερον βουλήσεται  
Κλύειν ἀναλκίς μᾶλλον, ἢ μαιφόνος.*

To the two instances of "audio" thus used in Horace, and the "clueo" of Lucretius, add,

—*Mea quod fortuna male audit.*

Ovid. Trist. V. xi. 3.

*Sed nati vicere patrem, solique merentur  
Victores audire Probi.*

Claud. Panegy. in Prob. et Olyb. lin. 61.

*Bri.* Oh! are you advised of that? and a severe justicer, by  
your leave.

*Just.* *Do I hear ill* o' that side too?

Ben Jonson's Bartholomew Fair, act iv. sc. 1.

My fortune may forsake me, not my virtue.  
That shall go with me, and before me still,  
And glad me doing well, though *I hear ill.*

Ben Jonson's Catiline, act iv. sc. 7.

97 I have endeavoured in vain to refer to the two following lines, which I am nevertheless certain occur in Spenser's Fairy Queen.

Oh! what of gods avails it to be born,  
When old Avengle's sons *so eville heare.*

- 883 *Κραδία δὲ φόβῳ φρένα λακτίζει.*

That suggestion  
Whose horrid image doth unfix my hair,  
And make *my seated heart knock at my ribs.*

Macbeth, act i. sc. 3.

The fright awaken'd Arcite with a start,  
*Against his bosom bounc'd his heaving heart.*

Dryden's Palamon and Arcite.

*His heart laid on, as if it tried  
To force a passage through his side.*

Butler's Hudibras, part iii. canto 1.

889 Ἡ σοφὸς, ἡ σοφὸς [ἦν],  
Ὅς πρῶτος [ἐν γνώμῃ] τόδ' ἐβάστασε  
Καὶ γλώσσα διεμυθολογήσεν,  
Ὡς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ  
Καὶ μήτε τῶν πλούτῳ διαθρυπτομένων.  
Μήτε τῶν γέννα μεγαλυνομένων  
Ὅντα χερνήταν ἐραστεύσαι γάμων.  
Μήποτε μήποτε μ'  
Ὡ Μοῖραι λεχέων Διὸς  
Εὐνάτειραν ἰδοῖσθε πέλουσαν  
Μηδὲ πλασθείην γαμέτα τινὶ τῶν ἐξ οὐρανοῦ.  
Ταρβῶ γὰρ ἀστεργάνορα παρθενίαν  
Εἰσορῶσ' Ἰοῦς γάμῳ δαπτομένην  
Δυσπλάνοις Ἥρας ἀλατείας πόνων.  
Ἔμοι δ' ὅτι μὲν ὁμαλὸς ὁ γάμος  
Ἀφοβος, οὐ δέδια μηδὲ κρεισσόνων  
Θεῶν ἔρως ἀφυκτον ὄμμα προσδέρκοιτ' ὁ μέ.

ἦ σοφὸς, εἰ σοφὸς

In kings there can be no love but to queens; for as near  
must they meet in majesty, as they do in affection. It is re-  
quisite to stand aloof from king's love, Jove, and lightning.

Lily's Alexander and Campaspe, act iv. sc. 4.

The love of great ones, 'tis a love  
Gods are incapable to prove;  
For where there is a joy uneven,  
There never never can be heaven.  
'Tis such a love as is not sent  
To fiends, except for punishment.  
Ixion willingly doth feel  
The gyre of his eternal wheel;

Nor would he now exchange his pain  
For clouds and goddesses again.

Colonel Richard Lovelace on the Love of Great Ones.

In which reference appears to be made to Pind. Pyth. ii. 63.

Ultra  
Quam licet sperare nefas putando,  
Disparem vites.

Hor. Od. IV. xi. 29.

Burgess quotes from Ovid,

Si qua voles apte nubere, nube pari.

906 Ἀπόλεμος ὅδε γ' ὁ πόλεμος, ἄπορα πόριμος.

But now my good masters must pardon me, I am not for  
their service; for *their service is without service*, and, indeed,  
their service is too hot for my diet.

Brewer's *Lingua*, act ii. sc. 1.

909 Ἦ μὴν ἔτι Ζεὺς, καίπερ αὐθάδης φρενῶν,  
Ἔσται ταπεινός, οἶον ἐξαρτύεται  
Γάμον γαμεῖν δς αὐτὸν ἐκ τυραννίδος.  
Θρόνων τ' αἰστον ἐκβαλεῖ πατὴρ δ' ἀρὰ  
Κρόνου τότ' ἤδη παντελῶς κρανθήσεται,  
Ἦν ἐκπιτνῶν ἡρᾶτο δηναίων θρόνων.

in *Thyrs!*

*Prom.* From that auspicious night an heir shall rise,  
His father's glory to efface . . . . .  
*Jup.* Shall then the son of Saturn be undone,  
Like Saturn, by an impious son?  
Justly th' impartial Fates conspire,  
Dooming that son to be the sire  
Of such another son.

Granville's *Masque of Peleus and Thetis*.

921 Περσεὶν ἀτίμως πτώματ' οὐκ ἀνασχετά.

Hercules, who almost gave to one a quick despatch;  
The second he despatched indeed, who *fell his latest fall*.

Warner's *Albion's England*, book. ii. c. 8.

Thou throw'st them lower than thou did'st exalt them high ;  
Unseemly falls for human eye.

Milton's Samson Agonistes.

Also, Antig. 1031.

924 Ὅς δὴ κεραυνοῦ κρείσσον' εὐρήσει φλόγα.

Κεραυνοῦ  
Τε κρείσσον ἄλλο βέλος.

Pind. Isthm. viii. 71.

930

XOP. Σὺ θὴν ἂν χρήζεις, ταῦτ' ἐπιγλωσσᾷ Διός.

PROM. Ἄπερ τελεῖται, πρὸς δ' ἂν βούλομαι λέγω.

So said the son of Israel, *easily apt*  
*To credit what his soul desired.*

Quarles's History of Samson, sect. v.

Dead ! 'tis impossible, she cannot die ;  
She's too divine, too much a deity.  
'Tis a false rumour some ill swains have spread,  
*Who wish*, perhaps, the good Celestia dead.

Pomfret's Pastoral Essay on Queen Mary's Death.

930

Ἐπιγλωσσᾷ.

How might she *tongue* me.

Measure for Measure, act iv. sc. 4.

940 Ἐμοὶ δ' ἔλασσον Ζηνὸς ἢ μηδὲν μέλει.

Marc. Tullus Aufidius, is he within your walls ?

Sen. No, nor a man that fears you less than he,  
That's *lesser than a little*.

Coriolanus, act i. sc. 4.

943

Τόνδε τὸν Διὸς πρόχιν.

*Servuli esse duco festinantem currere.*

Plaut. Pœnul. act. iii. sc. 1.

957 Νέον νέοι κρατεῖτε καὶ δοκεῖτε δὴ  
Ναλεῖν ἀπενθή πέργαμ'.

N

Those who command above,  
High presidents of heaven ;

What worldling can arise,  
Against them to repine,  
Whilst *castell'd in the skies* ?

Earl of Stirling's Tragedy of *Croesus*, act iii. sc. 2.

Down from the lofty *towers* of the skies,  
Throw thunder at the tyrant.

The Raging Turk, by T. Goff, M. A. act iii. sc. 3. (About 1620.)

Those married lights, which from *the towers*  
*Of heaven* look forth.

Shelley's *Epipsychidion*.

961

*Μή τι σοι δοκῶ*

*Ταρβεῖν ὑποπτῆσαι τε τοὺς νέους θεούς ;*  
*Πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω.*

Here is your money agen, *alle and some*.

The Trial of Christ. Coventry Mysteries. (Edited for the Shakspeare Society.)

968

*Τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,*  
*Σαφῶς ἐπίστασ' οὐκ ἂν ἀλλάξαιμ' ἐγώ.*  
*Κρεῖσσον γὰρ οἶμαι τῇδε λατρεύειν πέτρα,*  
*\* Ἡ πατρὶ φῦναι Ζηνὶ πιστὸν ἄγγελον.*  
*Οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεών.*

*Merc.*

Alas !

Thou can'st not count thy years to come of pain.

*Prom.*

Perchance no thought can count them ; yet they pass.

*Merc.*

If thou might'st dwell amongst the gods the while,  
Lapp'd in voluptuous joy ?

*Prom.*

I would not quit

This bleak ravine, these unrepentant pains.

*Merc.*

Alas ! I wonder at, yet pity thee.

*Prom.*

Pity the self-despising slaves of heav'n,  
Not me, within whose mind sits peace serene,  
As light in the sun, throned.

Shelley's *Prometheus Unbound*.

974 *Χλιδῶ ; χλιδῶντας ὥδε τοὺς ἐμούς ἐγὼ*  
*Ἐχθροὺς ἴδοιμι· καὶ σὲ δ' ἐν τούτοις λέγω.*

*Argyr.*

*Rideo.*

*Demæn.* *Utinam, male qui mihi volunt, sic rideant !*

*Plaut. Asinar. act. v. sc. 1.*

And, in thy need, such comfort come to thee,  
 As now I reap at thy too cruel hand.

*Henry VI. part iii. act i. sc. 4.*

And Trachin. 817.

982 *Ἦιμοι.*

*Τόδε Ζεὺς τοῦπος οὐκ ἐπίσταται.*

The sense of this must be, either that Jupiter has no ear for the cry of suffering ; as,

*Lav.* O, be to me, though thy hard heart say no,  
 Nothing so kind, but something pitiful !

*Tam.* I know not what it means.

*Tit. Andronic. act ii. sc. 3.*

Or, that Jupiter has no need to raise the voice of lamentation ; in which case, the following passage from the Agamemnon is the best comment.

*ΚΑΞ.* Ὅσοτοιοτοῖ πόποι δᾶ

ᾧ ἄλλων ὃ ἄλλων.

*ΧΟ.* Τί ταῦτ' ἀνωτόνυξας ἀμφὶ Λοξίου,

Οὐ γὰρ τοιοῦτος ὥστε θρηνητῆρος τυχεῖν.

984 *Καὶ μὴν σύγ' οὐπω σωφρονεῖν ἐπίστασαι.*  
*Σὲ γὰρ προσηύδων οὐκ ἂν ὄνθ' ὑπηρέτην.*

*Palest—mala es*

*Phil.* *Immo, ecaster, stulta multum, quæ vobiscum fabuler.*

*Plant. Mil. Glor. act. ii. sc. 5.*

994 *Πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα φλόξ,*  
*Λευκοπτέρῳ δὲ νιφάδι καὶ βροντήμασι*  
*Χθονίοις κυκάτω πάντα, καὶ ταρασσέτω*  
*Γνάμφει γὰρ οὐδὲν τῶνδέ μ'.*

Yet not for those,  
Nor what the potent victor in his rage  
Can else inflict, do I repent or change.

Paradise Lost, b. i.

Though heav'n should speak with all his wrath at once,  
That with his breath the hinges of the world  
Did crack, we should stand upright and unfear'd.

Ben Jonson's Catiline, act iv. sc. 2.

Which is evidently taken from Horace's "Justum et tenacem."

*The idea in Herodotus*

Λευκοπτέρη νιφόδι.

Thou art chaste  
As the *white down of heaven, whose feathers play*  
*Upon the wings of a cold winter's gale.*

Shirley's Gentleman of Venice, act iv. sc. 1.

Above the northern nests of *feathered snows.*

Young's Night Thoughts, ix.

Like a Chenar-tree grove, when winter throws  
On all its tufted heads *its feathering snows.*

Moore's Veiled Prophet.

Before yon lake  
Was hollowed out, or one *snow feather* fell.

Southey's Madoc, b. iii.

Βροντήμασι χθονίοις.

No *nether thunders* shook the ground.

Scott's Rokeby, canto iii.

Then came a conquering earth-thunder.

Keat's Endymion, b. iii.

1001

ΕΡΜ. Τόλμησον, ὦ μάταιε, τόλμησόν ποτε  
Πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν.  
ΠΡΟΜ. Ὀχλεῖς μάτην με, κύμ' ὅπως, παρηγορῶν.

Burgess quotes "Sapere aude," from Horace.

1004

Εἰσελθέτω σε μήποθ', ὡς ἐγὼ Διὸς  
Γνώμην φοβηθεῖς, θηλύνουσι γενήσομαι.

All is not lost ; the unconquerable will,  
And study of revenge, immortal hate,  
And courage never to submit or yield,  
And what is else not to be overcome ;  
That glory never shall his wrath or might  
Extort from me.

Milton's *Paradise Lost*, b. i.

Κῶμ' ὅπως.

This expression must be so familiar to my readers, that I need not quote instances at length.

Ovid. *Met.* xiii. 804. *Merchant of Venice*, act iv. sc. 1. Byron's *Doge of Venice*, act v. sc. 1. Byron's *Heaven and Earth*, part i. sc. 3, &c. *Samson Agonistes*, 960.

Εἰσελθέτω σε μήποθ', &c.

*Tum penetrabat eos*, posse hæc, liquefacta calore,  
*Quamlibet in formam et faciem decurrere rerum.*

Lucret. v. 1261.

Is't for certain? for yet it *cannot sink into my head* that she  
is to be married to-morrow.

Rowley's *Match at Midnight*, act ii. sc. 1.

1011      Δακὼν δὲ στόμιον ὡς νεοζυγῆς  
Πῶλος, βιάζῃ καὶ πρὸς ἡνίας μάχῃ.

Thus, she pursued, I discipline *a son*.  
Whilst uncheck'd fury to revenge would run,  
*He champs the bit.*

Dryden's *Hind and Panther*, part iii.

*The fiend replied not*, overcome with rage,  
*But, like a proud steed rein'd, went haughty on*  
*Champing his iron curb.*

*Paradise Lost*, iv. 137.

*His steed*, whose arch'd and sable neck  
An hundred wreaths of foam bedeck,  
*Chaf'd not against the curb more high,*  
*Than he at Oswald's cold reply.*

Scott's *Rokeby*, canto ii.

- 1013 Ἀτὰρ σφοδρύνῃ γ' ἀσθενεῖ σοφίσματι.  
 Ἀνθαδία γὰρ τῷ φρονοῦντι μὴ καλῶς,  
 Αὐτὴ καθ' αὐτὴν οὐδενὸς μείζον σθένει.

*Off.* Is this thy resolution?  
*Sams.* So take it, with what speed thy message needs.  
*Off.* I am sorry, what this stoutness will produce.

Milton's Samson Agonistes.

- 1021 Πετραία δ' ἀγκάλη σε βαστάσει.

Dalmatiæ lucos *abruptaque* brachia Pindi.

Claud. de Consul. Stilich. iii. 302.

On th' other side an *hideous* rock is pight,  
 . . . . . whose craggy clift  
 Over the waves *his rugged arms* doth lift.

Spenser's Fairy Queen, b. ii. canto 12. stanza 4.

- 1025 Σώματος μέγα ῥάκος.

Κεῖται δὲ τῇδε τῶλιγηπελὲς ῥάκος  
 Ἐνικίδαο.

Epigr. Crinagoræ. Leips. Anthol. lib. i. p. 306.

Θριξ πολλή καὶ σῶμα ῥακῶδες.

Epigr. Rufini.

Was ever such a *tattered rag* of man's flesh,  
 Patched up for copesmate to my niece's daughter?

Ford's Lady's Trial, act i. sc. 1.

Thy youths' proud livery, so gazed on now,  
 Will be a *tatter'd weed*, of small worth held.

Shakspeare's Sonnets, ii.

- 1041 Σοφῷ γὰρ αἰσχρὸν ἐξαμαρτάνειν.

Wise men, folly-fallen, quite taint their wit.

Twelfth Night, act iii. sc. 1.

- 1048 Χθόνα δ' ἐκ πυθμένων  
 Αὐταῖς ῥίξαις πνεῦμα κραδαῖνοι,  
 Κῦμα δὲ πόντου τραχεῖ ῥοθίῳ  
 Συγχώσειεν, τῶν τ' οὐρανίων  
 Ἀστρων διόδους.

For the whole passage, see above, line 994, for the expression *βίζας*.

'Αχέροντ' δς ἔχει βιζώματα γαίης.

Orph. Hymn. xviii.

Add, for the latter part,

Inque fretum credas totum descendere cœlum,  
Inque plagas cœli tumefactum scandere pontum.

Ovid. Met. xi. 517.

Why cousin, should the earth cleave to the roots,  
The seas and heav'ns be mingled in disorder,  
Your purity, with unaffrighted eyes,  
Might wait the uproar.

Ford's Lady's Trial, act iv. sc. 1.

The great contention of the sea and skies.

Othello, act ii. sc. 1.

'Twas't the green sea and the azured vault  
Set roaring war.

Tempest, act v. sc. 1.

And Sil. Italic. viii. 569.

1062 Μετά που χωρεῖτ' ἐκ τῶνδε θοῶς·  
Μὴ φρένας ὑμῶν ἡλιθιώση  
Βροντῆς μύκημ' ἀτέραμνον.

Non aliter stupui, quam qui Jovis ignibus ictus  
Vivit, et est vitæ nescius ipse suæ.

Ovid. Trist. I. iii. 11.

Men condemn'd to thunder bolts,  
Before the blow become mere dolts.

Butler's Hudibras, part iii. c. ii. 565.

1067 Παρέσυρας ἔπος.

Ajax, 295. Herm. edit.

1071 Κούκ ἔστι νόσος  
Τῆσδ' ἦντιν' ἀπέπτυσα μάλλον.

The same word is occasionally used in English to express contempt, without the action.

I do defy him, and *I spit at him* ;  
Call him—a slanderous coward, and a villain.

Richard II. act i. sc. 1.

Teque obsecro (hercle), ut, quæ locutus, *despuas*.

Plaut. Asin. i. 1.

1075 Μηδέ ποτ' εἴπηθ',  
'Ὡς Ζεὺς ὑμᾶς εἰς ἀπρόοπτον  
Πῆμ' εἰσέβαλεν.

Neque tu haud dicas, tibi non prædictum : cave.

Ter. Andr. act. i. sc. 2.

1080 Εἰς ἀπέραντον δίκτυον ἄτης.

Yon sometime famous princes, . . . . .  
. . . . . advise thee to desist,  
*For going on Death's net*, whom none resist.

Pericles, act i. sc. 1.

1083 Χθὼν σεσάλευται.

As rolling waves, *so flows the ground*,  
And as her neighbour reels the shore.

Colonel R. Lovelace on the Apostacy of One, and but One Lady.

*Half the globe*  
Upheav'd,  
*In surges her vast surface rolls, a sea.*

Mallet's Excursion, canto i.

Why does this circle spreading earthquake swell,  
*Deep flowing like a subterraneous tide?*

A. Hill's Lines on Good Friday.

1087 Σκιρτᾷ δ' ἀνέμων  
Πνεύματα πάντων, εἰς ἄλληλα  
Στάσιν ἀντίπνουν ἀποδεικνύμενα  
Ξυντετάρακται δ' αἰθὴρ πόντῳ.

Omnia ventorum concurrere prælia vidi.

Virg. Georg. i. 318 ; and Æn. x. 356.

And, behold, the four winds of the heaven strove upon the  
great sea.

Daniel vii. 2.

The dash of clouds, and irritating war  
Of fighting winds.

Thomson's Seasons, Summer.

Αἰθέρι μίσγετο πόντος· ἀνέγρετο πάντοθεν ἡχὴ  
Μαραμένων ἀνέμων· Ζέφυρος δ' ἀντέπνεεν Ἑβρος·  
Καὶ Νότος ἐς Βορέην μεγάλας ἀφείηκεν ἀπειλάς.

Museus, 315, 16, 17.

1093

ᾧ πάντων

Αἰθὴρ κοινὸν φάος εἰλίσσων.

Cunctis undamque auramque patentem.

Virg. Æn. vii. 230.

Communemque prius, ceu lumina solis et auras.

Ovid. Met. i. 135; and vi. 350.

Unworthy of the commune breathed aire.

Spenser's Fairy Queen, book ii. c. 3.



*J. Burgess Esq  
With the Editors Emphatic*

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OF THE FRAGMENTS OF

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FROM 1807

GREEK, LATIN, AND ENGLISH POETS.

WITH AN

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THE CHOEPHORÆ.  
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See at beginning of pt. 1 (Agamemnon)



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## THE PERSIANS.

- 10     *Κακόμαντις ἄγαν ὀρσολοπεῖται*  
          *Θυμὸς ἔσωθεν.*

See Agamemnon, 952.

The thought of it doth make my faint *heart* bleed,  
 And *fear* doth teach it *divination*.

Shakspeare's Rape of Lucrece.

In multo mens est præsaga timore.

Lucan. ix. 120.

- 33                                     *Πολυθρέμμων*  
          *Νεῖλος.*

For illustrations see Supplices, 385.

- 50     *Ζυγὸν ἀμφιβαλεῖν δούλιον Ἑλλάδι.*

Most gracious lord, rejoice in happiness,  
 All *Rhodes* is yoked, and stoops to Soliman.

Soliman and Perseda, (1599.)

- 51     *Μάρδων, Θάρυβις, λόγχης ἄκμονες.*

Stanley quotes Callimach. H. ad D. 143, and Blomfield Apoll. Rhod. iii. 1252. Add,

So did sir Artégall upon her lay,  
 As if *she* had an yron andvile beene.

Spenser's Fairy Queen, b. v. c. 5. st. 8.

So Marcius to Coriolanus :

Here I clip  
 The anvil of my sword.

Coriolanus, act iv. sc. 5.

Behold the remnant of Troy's ancient stock,  
*Laying on blows, as smiths on anvils strike.*

Drayton's Barons' Wars, b. ii.

The field echoes from wing to wing, as a hundred hammers  
 that rise by turns on the red son of the furnace.

Ossian's Fingal.

As hammers on the anvils reel,  
 Against the cuirass clangs the steel.

Scott's Field of Waterloo.

And again, Lady of the Lake, c. vi. st. 18.

52                                    *Βαβυλὼν δ'*  
                                   *Ἦ πολύχρυσος πάμμικτον ὄχλον*  
                                   *Πέμπει σύρδην.*

Æthiopia, and Libya, and Lydia, and *all the mingled people.*

Ezekiel xxx. 5.

59            *Τοιόνδ' ἄνθος Περσίδος αἶας.*

Darius and his power,  
 His kynges, prynces, his pieres, and *all his flower.*

Sackville's Induction to a Mirrour for Magistrates.

61            *Οὗς πέρι πᾶσα χθὼν Ἀσιήτις*  
                                   *Θρέψασα, πόθω στένεται μαλερώ.*

The vulgar close the march,  
 Slaves and artificers; and Delhi *mourns*  
*Her empty and depopulated streets.*

Somerville's Chase, c. ii.

63                                    *Ἄλοχοί θ' ἡμερόλεγον*  
                                   *Τείνοντα χρόνον τρομέονται.*

*Æolis interea tantorum ignara malorum*  
*Dinumerat noctes.*

Ovid. Met. xi. 573.

72            *Ζυγὸν ἀμφιβαλὼν αὐχένι πόντου.*

*To overlay  
With bridges rivers proud, as with a yoke.*

Paradise Regained, b. iii.

Upon great *Neptune's neck* they softly swim.

Spenser's Fairy Queen, b. iii. c. 4. st. 42.

Nought but *ocean strives* ;  
Ev'n he too loves at times the blue lagoon,  
And smooths *his ruffl'd mane* beneath the moon.

Byron's Island.

The same expression occurs in a well known passage of the Childe Harold.

73

Θού-  
ριος ἄρχων ἐπὶ πᾶσαν  
Χθόνα ποιμανόριον θεϊ-  
ον ἐλαύνει.

Homeric.

Like the *people's pastor* he does go,  
*His flock* subjected to his view below.

Waller on the King in St. James's Park.

81

Κυάνεον δ' ὄμμασι λεύσσων,  
Φονίου δέργμα δράκοντος.

I have given some instances of this construction, Sept. Cont. Theb. 53. Add,

He *looked a lion* with a gloomy stare.

Dryden's Palamon and Arcite.

It is so common in Greek, that I need not cite examples.

87

Δόκιμος δ' οὔτις ὑποστὰς  
Μεγάλῳ ρεύματι φωτῶν,  
Ὀχυροῖς ἔρκεσιν εἰργεῖν  
Ἀμαχον κύμα θαλάσσης.

See for instances, Sept. Cont. Theb. 64. Add,

Fertur acerba lues disjectis incita portis,  
Effusæque ruunt inopino flumine turmæ :  
Improbis ut fractis exundat molibus amnis,  
Propulsum ut Borea scopulis impingitur æquor.

Sil. Italic. xii. 185.

- 93 Δολόμητιν δ' ἀπάταν θεοῦ  
 Τίς ἀνὴρ θνατὸς ἀλύξει ;  
 Τίς ὁ κραιπνῷ ποδὶ πηδή-  
 ματος εὐπετέος ἀνάσσω ;  
 Φιλόφρων γὰρ σαίνου-  
 σα τὸ πρῶτον, παράγει  
 Βροτὸν εἰς ἀρκύστατα,  
 Τόθεν οὐκ ἔστιν ὑπὲρ θνα-  
 τὸν ἀλύξαντα φυγεῖν.

Certain ruins heavy weight depended  
 Over his cursed head, and *smooth-fac'd guile*  
 That with him oft would loosely play and smile,  
 Till in his snare he lock'd his feet with treach'rous wile.

P. Fletcher's Purple Island, c. viii. st. 18.

- 108 Ἔμαθον δ' εὐρυπόροι-  
 ο θαλάσσης πολιαί-  
 νομένης πνεύματι λάβρω  
 Ἐσορᾶν πόντιον ἄλσος.

So Glover, speaking of Artemisia :

Her rigid ear  
 Was fram'd to watch the tempest while it rag'd,  
 Her eye accusom'd on the rolling deck  
 To brave the turgid billow.

Leonidas, b. xii.

- 114 Μοι μελαγχίτων  
 Φρήν.

Come, reader, come, put off thy common weed,  
 And dress thy soul in *sables*.

Quarles's Elegy on Dr. Wilson of the Rolls.

Let my whiter *soul* alone,  
 For why should I thy *sable weed* put on ?

Cotton's Ode to Melancholy.

- 125 Λεῶς,  
 Σμῆνος ὥς ἐκλέλοιπεν μελισ-  
 σῶν, σὺν ὀρχάμφω στρατοῦ.

*We'll follow where thou lead'st,  
Like stinging bees in hottest summer's day,  
Led by their master to the flower'd fields.*

Titus Andronicus, act v. sc. 1.

*So painful bees, with forward gladness, strive  
To join themselves in throngs before the hive,  
And with obedience till that hour attend,  
When the commander shall his watchword send.*

Beaumont's (Sir John) Bosworth Field.

130    *Λέκτρα δ' ἀνδρῶν πόθῳ,  
Πίμπλαται δακρύμασιν  
Περσίδες δ' ἀκροπενθεῖς, ἐκάσ-  
τα πόθῳ φιλάνορι  
Τὸν αἰχμᾶεντα θούρον εὐνα-  
τῆρ' ἀποπεμφαμένα λείπεται μονόζυξ.*

See the forsaken fair with streaming eyes,  
. . . . .

She weeps, she sighs, despairs, and dies,  
And watchful wastes the lonely livelong nights,  
Bewailing past delights.

Congreve's Hymn to Harmony.

164                    *Ἀμφὶ δ' ὀφθαλμοῖς φόβος.*

*Σικελίας δ' ἔσαν  
Ὀφθαλμός.*

Pindar. Ol. ii. 17.

*These nobles and myself,  
That are, or should be, eyes of th' commonweal,  
. . . . .  
Cannot but grieve.*

R. Greene's James IV.

*But you are come, and all their hopes are vain,  
This giant isle has got her eye again.*

Waller's Epistle to the King.

Κίρκην  
 Ἔδρον ἄλδς νοτίδεσσι κάρη ἐπιφαιδρύνουσιν.  
 Τοῖον γὰρ νυχλοῖσιν ἐνείρασιν ἐπτοίητο.

Apoll. Rhod. iv. 662, 3, 4.

Sub lucem ut visa secudent,  
 Oro cœlicolas, ac vivo purgor in amni.

Sil. Italic. viii. 124.

Primi jubar ad placabile Phœbi  
 Ibat et horrendas lustrantia flumina noctes.

Val. Flacc. v. 332.

- 213 *Εἴ τι φλαῦρον εἶδες, αἰτοῦ τῶνδ' ἀποτροπὴν λαβεῖν.  
 Τὰ τ' ἀγὰθ' ἐκτελεῖ γενέσθαι σοί τε καὶ τέκνοις  
 σέθεν.*

“ God tourne us every dreame to goode.”

And again,

He that movir is of all  
 That is and was and evir shal  
*So give hem joy . . . . .*  
*Of all that they dremyn to year.*  
 . . . . .  
 And shelde hem from povertè and shonde,  
*And from every unhappe and disese,*  
*And sende hem that which maie hem plesse.*

Chaucer's Prologue to House of Fame.

Compare also Electra, Herm. 635.

- 216 *Πρευμενῶς δ' αἰτοῦ τάδε,  
 Σὸν πόσιν Δαρείον, ὅνπερ φῆς ἰδεῖν κατ' εὐφρόνην,  
 Ἐσθλά σοι πέμπειν, τέκνῳ τε, γῆς ἔνερθεν ἐς φάος  
 Τᾶμπαλιν δὲ τῶνδε γαίᾳ κάτοχ' ἀμαυροῦσθαι  
 σκότῳ.*

Compare Eumenides, 961.

- 228 *Ἄνακτος Ἑλλίου.*

*Eye of our western world, Mars daunting king.*

Drummond's River Forth's Feasting.

*Weston, that waking man, that eye of state.*

Ben Jonson's Underwoods. To Lord Weston.

*Ariel, one of the seven*

*Who in God's presence, nearest to the throne,  
Stand ready at command, and are his eyes.*

Paradise Lost, b. iii.

- 169 *Εὖ τόδ' ἴσθι, γῆς ἀνασσα τῆσδε, μή σε δις φράσαι  
Μήτ' ἔπος μήτ' ἔργον ὦν ἂν δύναμις ἡγείσθαι θέλῃ.  
Εὐμενεῖς γὰρ ὄντας ἡμᾶς τῶνδε συμβούλους καλεῖς.*

Wherefore, oh king! I speak for one, as all,  
Since, all as one, do bear you equal faith,  
Doubt not to use their counsels and their aids,  
Whose honours, goods, and lives, are all avowed  
To serve, and aid, and to defend your grace.

Norton and Sackville's Gorboduc, act i. sc. 2.

- 190 *Ἢ δ' ἐσφάδαζε, καὶ χεροῖν ἔντη δίφρου  
Διασπαράττει, καὶ ξυναρπάζει βίᾳ  
Ἄνευ χαλινῶν καὶ ζυγὸν θραύει μέσον  
Πίπτει δ' ἐμὸς παῖς.*

EDW. *Ah France! why should'st thou be thus obstinate  
Against the kind embracement of thy friends?  
How gentle had we thought to touch thy breast,  
And set our foot upon thy tender mold,  
But that in froward and disdainful pride  
Thou, like a skittish and untamed colt,  
Dost start aside, and strike us with thy heels.*

Old Play of Edward III. (attributed to Shakspeare,) act iii. sc. 3.

- 196 *Καὶ ταῦτα μὲν δὴ νυκτὸς εἰσιδεῖν λέγω.  
Ἐπεὶ δ' ἀνέστην, καὶ χεροῖν καλλιῤῥόου  
Ἐψαυσα πηγῆς, σὺν θυηπόλφ χειρὶ  
Βωμὸν προσέστην.*

Κίρκην  
Εὐρον ἄλδς νοτίδεσσι κάρη ἐπιφαιδρύνουσιν.  
Τοῖον γὰρ νυχλοισιν δνείραςιν ἐπτοίητο.

Apoll. Rhod. iv. 662, 3, 4.

Sub lucem ut visa secudent,  
Oro cœlicolas, ac vivo purgor in amni.

Sil. Italic. viii. 124.

Primi jubar ad placabile Phœbi  
Ibat et horrendas lustrantia flumina noctes.

Val. Flacc. v. 332.

213 *Εἴ τι φλαῦρον εἶδες, αἰτοῦ τῶνδ' ἀποτροπήν λαβεῖν.  
Τὰ τ' ἀγάθ' ἐκτελῇ γενέσθαι σοί τε καὶ τέκνοις  
σέθεν.*

“ God tourne us every dreame to goode.”

And again,

He that movir is of all  
That is and was and evir shal  
*So give hem joy . . . . .*  
*Of all that they dremyn to year.*  
. . . . .  
And shelde hem from povertè and shonde,  
*And from every unhappe and disese,*  
*And sende hem that which maie hem plesse.*

Chaucer's Prologue to House of Fame.

Compare also Electra, Herm. 635.

216 *Πρευμαενῶς δ' αἰτοῦ τάδε,  
Σὸν πόσιν Δαρείον, ὄνπερ φῆς ἰδεῖν κατ' εὐφρόνην,  
'Εσθλά σοι πέμπειν, τέκνω τε, γῆς ἔνερθεν ἐς φάος·  
Τάμπαλιν δὲ τῶνδε γαίᾳ κάτοχ' ἀμαυροῦσθαι  
σκότῳ.*

Compare Eumenides, 961.

228 *Ἀνακτος Ἥλιου.*

Full ample the dominions of *the Sun*,

. . . . .

The *matchless monarch* from his flaming throne,  
Lavish of lustre.

Young's Night Thoughts, ix.

*The prince of light,*

*The Sun.*

B. Jonson on the Death of Lady Pawlett.

*The glad star* which men and angels love,  
*Prince of the glorious hosts that shine above,*

. . . . .

Lifts up his sacred lamp and opens day.

Cowley's *Davidica*, iii. 983.

234 Ἀργύρου πηγὴ τις αὐτοῖς ἐστὶ, θησαυρὸς χθονός.

Then 'gan a cursed hand the quiet womb  
Of his great grandmother with steel to wound,  
. . . . . therein he found

*Fountains of gold and silver.*

Fairy Queen, b. ii. c. 7. st. 17.

237

ΑΤΟΣ. Τίς δὲ ποιμάνωρ ἔπεστι, κάπιδεσπόζει στρατοῦ;

ΧΟΡ. Οὐ τινος δοῦλοι κέκληνται φωτὸς, οὐδ' ὑπήκοοι.

ΑΤΟΣ. Πῶς ἂν οὖν μένοιεν ἄνδρας πολεμίους ἐπήλυδας;

Doth not freedom dwell  
Among the Spartans? therefore will they flee  
Superior foes. The unrestrain'd and free  
Will fly from danger, while my vassals, born  
To absolute controlment from their king,  
Know, if th' allotted station they desert,  
The scourge awaits them, and my heavy wrath.

Glover's *Leonidas*, b. iv.

249

Κακὸν μὲν πρῶτον ἀγγέλλειν κακά.

"The first bringer of unwelcome news  
Hath but a losing office."

We meet with the same idea, variously worded, in many parts of Shakspeare;  
as, for instance, *Troilus and Cressida*, act v. sc. 9; *King John*, act iii. sc. 1;  
*Antony and Cleopatra*, act ii. sc. 5; *Romeo and Juliet*, act v. sc. 1.

- 254 Ὡς πάντα γ' ἔστ' ἐκεῖνα διαπεπραγμένα·  
Αὐτὸς δ' ἀέλπτως νόστιμον βλέπω φάος.

γ' γ' ἐκεῖνα  
αὐτὸς δ' ἐλπίδα  
- μὲν δ'

So Job's messenger. Add,

All his army dead,  
Only excepted me, unhappy wretch.

R. Greene's Alphonsus, King of Arragon.

- 258 Καὶ μὴν παρών γε, κοῦ λόγους ἄλλων κλύων,  
Πέρσαι, φράσαιμ' ἂν, οἷ' ἐπορσύνθη κακά.

Quin ego, quom peribat vidi, non ex audito arguo.

Plaut. Bacch. iii. 3.

The better news  
Not brought by fame, with his own eyes he views.

Waller's Instructions to a Painter.

See also Trachin. Herm. 743.

- 285 Ὅμως δ' ἀνάγκη πημονὰς βροτοῖς φέρειν,  
Θεῶν διδόντων.

A common sentiment.

What Heav'n is pleas'd to send, we must endure.

May's Cleopatra, act ii.

Τολμᾶν χρὴ τὰ διδοῦσι θεοὶ θνητοῖσι βροτοῖσι  
Ῥηϊδίως δὲ φέρειν ἀμφοτέρων τὸ λάχος.

Theognis, line 591.

σι

Si dii immortales id voluere, vos hanc ærumnam exsequi,  
Decet id pati animo æquo.

Plaut. Captiv. act. ii. sc. 1.

Ἀνθρώπων χρὴ τὰς τύχας φέρειν.

Menand. Frag. Ap. Stob. Florileg. Tit. cxxx.

- 291 Ξέρξης μὲν αὐτὸς ζῇ τε καὶ φάος βλέπει.  
Ἑμοῖς μὲν εἰπας δώμασιν φάος μέγα.

c



## THE PERSIANS.

- 10     *Κακόμαντις ἄγαν ὀρσολοπεῖται*  
          *Θυμὸς ἔσωθεν.*

See Agamemnon, 952.

The thought of it doth make my faint *heart* bleed,  
 And *fear* doth teach it *divination*.

Shakspeare's Rape of Lucrece.

In multo mens est præsaga timore.

Lucan. ix. 120.

- 33                             *Πολυθρέμμων*  
          *Νεῖλος.*

For illustrations see Supplices, 385.

- 50     *Ζυγὸν ἀμφιβαλεῖν δούλιον Ἑλλάδι.*

Most gracious lord, rejoice in happiness,  
 All *Rhodes* is *yoked*, and stoops to Soliman.

Soliman and Perseda, (1599.)

- 51     *Μάρδων, Θάρυβις, λόγχης ἄκμονες.*

Stanley quotes Callimach. H. ad D. 143, and Blomfield Apoll. Rhod. iii. 1252. Add,

So did sir Artégall upon her lay,  
 As if *she* had an *yron* and *vile* beene.

Spenser's Fairy Queen, b. v. c. 5. st. 8.

So Marcius to Coriolanus:

Here I clip  
 The *anvil* of my *sword*.

Coriolanus, act iv. sc. 5.

B

Behold the remnant of Troy's ancient stock,  
*Laying on blows, as smiths on anvils strike.*

Drayton's Barons' Wars, b. ii.

The field echoes from wing to wing, as a hundred hammers  
 that rise by turns on the red son of the furnace.

Ossian's Fingal.

As hammers on the anvils reel,  
 Against the cuirass clangs the steel.

Scott's Field of Waterloo.

And again, Lady of the Lake, c. vi. st. 18.

52                                    *Βαβυλῶν δ'*  
       *Ἡ πολύχρυσος πάμμικτον ὄχλον*  
       *Πέμπει σύρδην.*

Æthiopia, and Libya, and Lydia, and *all the mingled people.*

Ezekiel xxx. 5.

59    *Τοιόνδ' ἄνθος Περσίδος αἶας.*

Darius and his power,  
 His kynges, prynces, his pieres, and *all his flower.*

Sackville's Induction to a Mirrour for Magistrates.

61    *Οὗς πέρι πᾶσα χθὼν Ἀσιήτις*  
       *Θρέψασα, πόθω στένεται μαλερώ.*

The vulgar close the march,  
 Slaves and artificers; and Delhi *mourns*  
*Her empty and depopulated streets.*

Somerville's Chase, c. ii.

63                                    *Ἄλοχοί θ' ἡμερόλεγον*  
       *Τείνοντα χρόνον τρομέονται.*

*Æolis interea tantorum ignara malorum*  
*Dinumerat noctes.*

Ovid. Met. xi. 573.

72    *Ζυγὸν ἀμφιβαλὼν αὐχένι πόντου.*

*To overlay  
With bridges rivers proud, as with a yoke.*

Paradise Regained, b. iii.

Upon great *Neptune's neck* they softly swim.

Spenser's Fairy Queen, b. iii. c. 4. st. 42.

Nought but *ocean strives* ;  
Ev'n he too loves at times the blue lagoon,  
And smooths *his ruffl'd mane* beneath the moon.

Byron's Island.

The same expression occurs in a well known passage of the Childe Harold.

73

Θού-  
ριος ἄρχων ἐπὶ πᾶσαν  
Χθόνα ποιμανόριον θεῖ-  
ον ἐλαύνει.

Homeric.

Like the *people's pastor* he does go,  
*His flock* subjected to his view below.

Waller on the King in St. James's Park.

81

Κυάνεον δ' ὄμμασι λεύσσω,  
Φονίου δέργμα δράκοντος.

I have given some instances of this construction, Sept. Cont. Theb. 53. Add,

He *looked a lion* with a gloomy stare.

Dryden's Palamon and Arcite.

It is so common in Greek, that I need not cite examples.

87

Δόκιμος δ' οὔτις ὑποστὰς  
Μεγάλῳ ρεύματι φωτῶν,  
Ὀχυροῖς ἔρκεσιν εἰργεῖν  
Ἀμαχον κῦμα θαλάσσης.

See for instances, Sept. Cont. Theb. 64. Add,

Fertur acerba lues disjectis incita portis,  
Effusæque ruunt inopino flumine turmæ :  
Improbis ut fractis exundat molibus amnis,  
Propulsum ut Borea scopulis impingitur æquor.

Sil. Italic. xii. 185.

- 93 Δολόμητιν δ' ἀπάταν θεοῦ  
 Τίς ἀνὴρ θνατὸς ἀλύξει ;  
 Τίς ὁ κραιπνῷ ποδὶ πηδή-  
 ματος εὐπετέος ἀνάσσω ;  
 Φιλόφρων γὰρ σαίνου-  
 σα τὸ πρῶτον, παράγει  
 Βροτὸν εἰς ἀρκύστατα,  
 Τόθεν οὐκ ἔστιν ὑπὲρ θνα-  
 τὸν ἀλύξαντα φυγεῖν.

Certain ruins heavy weight depended  
 Over his cursed head, and *smooth-fac'd guile*  
 That with him oft would loosely play and smile,  
 Till in his snare he lock'd his feet with treach'rous wile.

P. Fletcher's Purple Island, c. viii. st. 18.

- 108 Ἔμαθον δ' εὐρυπόροι-  
 ο θαλάσσης πολιαί-  
 νομένης πνεύματι λάβρω  
 Ἐσορᾶν πόντιον ἄλσος.

So Glover, speaking of Artemisia :

Her rigid ear  
 Was fram'd to watch the tempest while it rag'd,  
 Her eye accusom'd on the rolling deck  
 To brave the turgid billow.

Leonidas, b. xii.

- 114 Μοι μελαγχίτων  
 Φρήν.

Come, reader, come, put off thy common weed,  
 And dress thy soul in sables.

Quarles's Elegy on Dr. Wilson of the Rolls.

Let my whiter soul alone,  
 For why should I thy sable need put on?

Cotton's Ode to Melancholy.

- 125 Λεῶς,  
 Σμήνος ὡς ἐκλέλοιπεν μελισ-  
 σῶν, σὺν ὀρχάμῳ στρατοῦ.

*We'll follow where thou lead'st,  
Like stinging bees in hottest summer's day,  
Led by their master to the flower'd fields.*

Titus Andronicus, act v. sc. 1.

*So painful bees, with forward gladness, strive  
To join themselves in throngs before the hive,  
And with obedience till that hour attend,  
When the commander shall his watchword send.*

Beaumont's (Sir John) Bosworth Field.

130 Δέκτρα δ' ἀνδρῶν πόθῳ,  
Πίμπλαται δακρύμασιν  
Περσίδες δ' ἀκροπενθεῖς, ἐκάσ-  
τα πόθῳ φιλόνορι  
Τὸν αἰχμάνετα θούρον εὐνα-  
τῇρ' ἀποπεμφαμένα λείπεται μονόζυξ.

See the forsaken fair with streaming eyes,  
. . . . .

She weeps, she sighs, despairs, and dies,  
And watchful wastes the lonely livelong nights,  
Bewailing past delights.

Congreve's Hymn to Harmony.

164 Ἀμφὶ δ' ὀφθαλμοῖς φόβος.

Σικελίας δ' ἔσαν  
Ὀφθαλμός.

Pindar. Ol. ii. 17.

*These nobles and myself,  
That are, or should be, eyes of th' commonweal,*  
. . . . .

Cannot but grieve.

R. Greene's James IV.

*But you are come, and all their hopes are vain,  
This giant isle has got her eye again.*

Waller's Epistle to the King.

*Eye of our western world, Mars daunting king.*

Drummond's River Forth's Feasting.

Weston, that waking man, *that eye of state.*

Ben Jonson's Underwoods. To Lord Weston.

*Ariel, one of the seven*

Who in God's presence, nearest to the throne,  
Stand ready at command, and *are his eyes.*

Paradise Lost, b. iii.

- 169 *Εὖ τόδ' ἴσθι, γῆς ἄνασσα τῆσδε, μή σε δις φράσαι  
Μήτ' ἔπος μήτ' ἔργον ὧν ἂν δύναμις ἡγεῖσθαι θέλῃ.  
Εὐμενεῖς γὰρ ὄντας ἡμᾶς τῶνδε συμβούλους καλεῖς.*

Wherefore, oh king ! I speak for one, as all,  
Since, all as one, do bear you equal faith,  
Doubt not to use their counsels and their aids,  
Whose honours, goods, and lives, are all avowed  
To serve, and aid, and to defend your grace.

Norton and Sackville's Gorboduc, act i. sc. 2.

- 190 *'Η δ' ἐσφάδαζε, καὶ χεροῖν ἔντη δίφρου  
Διασπαράττει, καὶ ξυναρπάζει βίᾳ  
Ἄνευ χαλινῶν καὶ ζυγὸν θραύει μέσον  
Πίπτει δ' ἐμὸς παῖς.*

EDW. *Ah France! why should'st thou be thus obstinate  
Against the kind embracement of thy friends?  
How gentle had we thought to touch thy breast,  
And set our foot upon thy tender mold,  
But that in froward and disdainful pride  
Thou, like a skittish and untamed colt,  
Dost start aside, and strike us with thy heels.*

Old Play of Edward III. (attributed to Shakspeare,) act iii. sc. 3.

- 196 *Καὶ ταῦτα μὲν δὴ νυκτὸς εἰσιδεῖν λέγω.  
Ἐπεὶ δ' ἀνέστην, καὶ χεροῖν καλλιῤῥόου  
Ἐψαυσα πηγῆς, σὺν θυηπόλφ χειρὶ  
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Compare also Electra, Herm. 635.

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 Ἐσθλά σοι πέμπειν, τέκνῳ τε, γῆς ἔνερθεν ἐς φάος·  
 Τᾶμπαλιν δὲ τῶνδε γαίᾳ κάτοχ' ἀμαυροῦσθαι  
 σκότῳ.*

Compare Eumenides, 961.

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Full ample the dominions of *the Sun*,

. . . . .

*The matchless monarch* from his flaming throne,  
Lavish of lustre.

Young's Night Thoughts, ix.

*The prince of light,*

*The Sun.*

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*Fountains of gold and silver.*

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Will fly from danger, while my vassals, born  
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The scourge awaits them, and my heavy wrath.

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Hath but a losing office."

We meet with the same idea, variously worded, in many parts of Shakspeare;  
as, for instance, *Troilus and Cressida*, act v. sc. 9; *King John*, act iii. sc. 1;  
*Antony and Cleopatra*, act ii. sc. 5; *Romeo and Juliet*, act v. sc. 1.

- 254 'Ὡς πάντα γ' ἔστ' ἐκεῖνα διαπεπραγμένα·  
Αὐτὸς δ' ἀέλπτως νόστιμον βλέπω φάος.

γ, γ, ἑκάστα  
α, α, εἰ  
- μὲν' α.

So Job's messenger. Add,

All his army dead,  
Only excepted me, unhappy wretch.  
R. Greene's Alphonsus, King of Arragon.

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Πέρσαι, φράσαιμ' ἄν, οἷ' ἐπορσύνθη κακά.

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Plant. Bacch. iii. 3.

The better news  
Not brought by fame, with his own eyes he views.  
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A common sentiment.

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'Ρηϊδίως δὲ φέρειν ἀμφοτέρων τὸ λάχος.  
Theognis, line 591.

σε

Si dii immortales id voluere, vos hanc ærumnam exsequi,  
Decet id pati animo æquo.  
Plant. Captiv. act. ii. sc. 1.

'Ανθρώπων χρητὰς τύχας φέρειν.  
Menand. Frag. Ap. Stob. Florileg. Tit. cxxx.

- 291 Ξέρξης μὲν αὐτὸς ζῇ τε καὶ φάος βλέπει.  
'Εμοῖς μὲν εἶπας δώμασιν φάος μέγα.

Yet lady! *shines, through this black night,*  
*One star of aspect heavenly bright;*  
*Your brother lives—he lives—is come*  
*Perhaps already to his home.*

Wordsworth's White Doe of Rylstone, c. 5.

293 Καὶ λευκὸν ἡμᾶρ νυκτὸς ἐκ μελαγχλίου.

Blomfield quotes,

*Fulsere quondam candidi tibi soles.*

Catullus, viii. 3.

*Candidiorque dies secreto favit amori.*

Pet. Arb. 127.

+ 'χάρισον

301 Οὐδ' ἀμφὶ νῆσον τὴν πελαιοθρέμμονα  
 Νικώμενοι κύριссон ισχυράν χθόνα.

See illustration to line 924.

307 "Ἴππου μελαίνης ἡγεμῶν τρισμυρίας,  
 Πυρρὰν ζαπληθὴ δάσκιον γενειάδα  
 Ἔτεγγ'.

This, like the "Antilochi barbam ardentem," is rather fanciful. Compare Chaucer's Shipmanne.

Hardy he was, and wise, I undertake,  
 With manie a tempest hadde his *berde be shake*.

Prologue to Canterbury Tales.

337 'Αλλ' ὦδε δαίμων τις κατέφθειρε στρατόν.

Some demon, envying France, misled the fight.

Prior's Letter to Boileau.

341 Ἀνδρῶν γὰρ ὄντων ἔρκος ἐστὶν ἀσφαλές.

Train up *thy children, England;* . . . .  
 . . . . where hast thou thy mines  
 But in their industry?  
*Thy bulwarks, where but in their breasts?*  
*Thy might, but in their arms?*

Southey's Ode, written during the American war.

357 Τέμενος αἰθέρος.

Ennius and Lucretius both use the expression "coeli templum."

*At in pons*

370 Πᾶς ἀνὴρ κώπης ἀναξ.

*chevalier d'inde*

Whilst a sword *yields homage to this hand*.

Earl of Stirling's Tragedy of Darius, act i. sc. 1.

Oppian calls the fisherman "King of the net and hook."

"Ἄλλοι δ' αὖ κύρτοισιν ἐπὶ φρένα μᾶλλον ἔχουσι,  
Κύρτοις, οἱ κνώσσοντες ἐοὺς ἠύφρηναν ἄνακτας.

De Piscaton. iii. 85.

378 Λευκόπωλος ἡμέρα.

And after these there came the day and night  
Riding together, both with equal paze,  
The one on *palfrey* black, the other *white*.

Spenser's Fairy Queen, canto ii. on Mutability, stanza 45.

Stanley.

Οὐδ' ὅκχ' ἂ λεύκιππος ἀνατρέχει ἐς Διὸς ἰώας.

Theoc. Idyll. xiii. 11.

387 Σάλπιγξ δ' αὐτῇ πάντ' ἐκεῖν' ἐπέφλεγεν.

*πάν τὸ κίχ'*

This, perhaps, is nothing more than the same substitution of light for sound, which occurs in the Œd. Tyr., and will be illustrated there. Should any one consider it to have reference to the inspiration of military ardour, the following is much to the purpose.

That *blast* no *English bugle claims*.  
Oft have I heard *it fire the fight*,  
Cheer the pursuit, or stop the flight.

Scott's Lord of the Isles, c. iv. st. 18.

388 Ἐπειτα κώπης ῥοθιάδος ξυνεμβολῇ  
Ἐπαισαν ἄλμην βρύχιον ἐκ κελεύσματος.

Media stat margine puppis,  
*Qui voce alternos nautarum temperet ictus,*  
*Et remis dictet sonitum, pariterque relatis*  
*Ad numerum plaudat resonantia cœrule tonsis.*

Sil. Italic. vi. 360.

I find that Blomfield has anticipated me in this quotation. My illustrations, however, from this poet, so far outnumber those of Blomfield, that I think my readers will give me the credit of not allowing a passage so palpable as this to escape me.

- 394 ὦ παῖδες Ἑλλήνων ἵτε,  
Ἐλευθεροῦτε πατρίδ', ἐλευθεροῦτε δὲ  
Παῖδας, γυναῖκας.

Θυμῷ γῆς περὶ τῆσδε μαχώμεθα, καὶ περὶ παίδων  
Θνήσκωμεν ψυχῶν μηκέτι φειδόμενοι.

Tyrtæus, i.

Fight for your brethren, your sons, and your daughters, your  
wives, and your houses.

Nehemiah iv. 14.

Each man's sword now wears upon its point,  
Son, husband, father, every dearer name.

Mallet's *Masque of Alfred*, act i. sc. 2.

It is needless to add more.

- 398 Καὶ μὴν παρ' ἡμῶν Περσίδος γλώσσης ῥόθος  
Ἐπηντίαζε.

Loud pæans issued from the Greeks,  
*In fierce reply, barbarian shouts ascend.*

Glover's *Leonidas*, b. v.

- 410 Σκάφη νεῶν.  
Ἐπτιούτο δὲ

*Converso pondere puppis  
Versa, cavā texit pelagus, nautasque carinā.*

Lucan. *Phars.* iii. 650.

- 411 Θάλασσα δ' οὐκ ἔτ' ἦν ἰδεῖν,  
Ναυαγίων πλήθουσα καὶ φόνου βροτῶν.

*Corporibus, clypeisque simul, galeisque cadentūm  
Contegitur Trebia, et vix cernere linquitur undas.*

Sil. *Italic.* iv. 627.

The waves with wide unnumber'd wrecks were strew'd,  
And planks, and arms, and men, promiscuous flow'd.

Addison's Verses to the King.

Tecto stetit æquore bellum.

Luc. Phars. iii. 566.

- 425 *Αἰ αἰ, κακῶν δὴ πέλαγος ἔρρωγεν μέγα  
Πέρσαις τε καὶ πρόπαντι βαρβάρων γένει.*

For quotations, see Suppliants, line 465.

- 427 *ΑΓΓ. Εὖ νῦν τόδ' ἴσθι μηδέπω μεσοῦν κακόν.  
Τοιάδ' ἐπ' αὐτοῖς ἦλθε συμφορὰ πάθους  
Ὡς τοῖσδε καὶ δις ἀντισηκῶσαι ῥοπή.  
ΑΤΟΣ. Καὶ τίς γένοιτ' ἂν τήσδ' ἔτ' ἐχθίων τύχη;  
Λέξον, τίν' αὖ φῆς τήνδε συμφορὰν στρατῷ  
Ἐλθεῖν κακῶν ῥέπουσαν ἐς τὰ μάσσονα.*

*Renuch.* What! deem you this to be  
All the sad news that I have to unfold?  
Is here, think you, end of the cruelty  
That I have seen?

*Chor.* Could any heavier woe  
Be wrought to him, than to destroy him so?

*Renuch.* What! think you this outrage did end so well  
The horror of the fact, the greatest grief,  
The massacre, the terror, is to tell.

Tancred and Gismunda, act v. sc. 1. (Dodsley.)

- 440 *Ἦν ὁ φιλόχορος  
Πὰν ἐμβατεύει.*

Ἐλθὲ μάκαρ, σκιρτητὰ, περιδρομε.

Orph. Hymn to Pan.

- 449 *Ἀμφὶ δὲ  
Κυκλοῦντο πᾶσαν νῆσον, ὥστ' ἀμηχανεῖν  
Ὅποι τράποιντο. πολλὰ μὲν γὰρ ἐκ χερῶν  
Πέτροισιν ἡράσσοντο, τοξικῆς δ' ἀπο  
Θώμινγος ἰοὶ προσπιτνόντες ὥλλυσαν  
.....  
Ἐως ἀπάντων ἐξαπέφθειραν βίον.*

Those that thought to 'scape  
By swimming were, by murderers that flank'd  
The levell of the flood, both drown'd and slain.

C. Tourneur's *Atheists' Tragedy*, act ii. sc. 1.

457 *Ἑέρξης δ' ἀνέμωξεν κακῶν ὁρῶν βάθος·*  
*"Εδραν γὰρ εἶχε παντὸς εὐαγῆ στρατοῦ,*  
*Ἵψηλὸν ὄχθον ἀγχι πελαγίας ἁλός.*

Unhappy Henry, from a little hill,  
Placed not far off, whence he might view the fight,  
Had all th' entire full prospect of this ill,  
With all the scatter'd slaughter in his sight.

Daniel's *Civil Warres*, b. viii. st. 22.

469 *Τοσόνδε πλήθος πημάτων ἐπέσπασε.*

*Pull not upon yourselves* destruction with the works of your  
hands.

Wisdom i. 12.

And shall a death *he pull'd upon himself*  
Be laid on others?

Sir J. Suckling's *Goblins*, act ii. sc. 1.

Pond maid ! thou *hast drawn affliction on thy head.*

\* Machin's *Dumb Knight*, act iii. sc. 1.

I will, against my nature and my faith, destroy all hopes of  
future bliss, to *pull this ruin on myself*, which else might light  
on you.

Sir W. Killigrew's *Pandora*, act v.

489 *Θεοὺς δέ τις*  
*Τὸ πρὶν νομίζων οὐδαμοῦ, τότ' εὐχετο*  
*Λιταῖσι, γαῖαν οὐρανόν τε προσκυνῶν.*

*Tanta adeo, quum res trepidæ, reverentia Divum*  
*Nascitur: at raræ fumant felicibus aræ.*

Sil. Italic. vii. 88.

*I think I shall pray more, what for fear of the water, and*  
*my good success, than I did this twelvemonth.*

Webster's *Westward Ho*, act iv. sc. 1.

## THE PERSIANS.

15

*Carnal seamen in a storm  
Turn pious converts and reform.*

Butler's Hudibras, part iii. c. 2, line 587.

And then of these some part burst into tears,  
And others, looking with a stupid stare,  
Could not yet separate their hopes from fears,  
And seem'd as if they had no further care ;  
*While a few pray'd (the first time for some years.)*

Byron's Don Juan, canto ii. st. 98. (The Shipwreck.)

493 Στρατὸς, περὰ κρυσταλλοπήγῃ διὰ πόρον  
Χῶστις μὲν ἡμῶν, πρὶν σκεδασθῆναι θεοῦ  
Ἀκτίνας, ὥρμηθη, σσεωσμένος κυρεῖ.  
Φλέγων γὰρ αἰγαῖς λαμπρὸς ἡλίου κύκλος,  
Μέσον πόρον διήκε, θερμαίνων φλογί  
Πίπτον δ' ἐπ' ἀλλήλοισιν.

**Compare the circumstances of Perseus, as described by Gower.**

This Perseus as nought seende  
This mischief which that hym abode,  
With all his multitude rode,  
And prided hym upon this thyng,  
Of that he was become a kynge :  
And howe he hath his reigne gete,  
That he hath all the right forgete,  
Whiche longeth unto governance,  
Whereof through God's ordinance,  
It felle upon the wynter tide,  
That with his hoste he shulde ride  
Over Danubie thilke flode,  
While all be-frossen than stode  
So harde, that he wende wele  
To passe, but the blinde whele  
Which tourneth oft er men be ware,  
Thilke ice whiche that the horsmen bare  
To brake, so that a great partie  
Was dreint of the chivalrie.

**Gower's Conf. Amant. b. ii.**

503 Ὡς στένειν πόλιν  
Περσῶν, ποθοῦσαν φιλτάτην ἦβην χθονός.

How doth the city sit solitary, that was full of people! how is she become as a widow! . . . . . She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her, &c.

Lamentations i. 1, 2.

How oft has Cairo, with a mother's woe,  
Wept o'er her slaughter'd sons and lonely streets?

Dr. Armstrong's Art of Preserving Health, b. iii.

507 ὦ δυσπρόνγητε δαίμον, ὥς ἄγαν βαρὺς  
Ποδοῖν ἐνέλλου παντὶ Περσικῷ γένει.

See Agamemnon, 1148, for other references. Add CEd. Tyr. 264; Antigone, 1324.

Blomfield quotes,

*Et caput impositis pressit amor pedibus.*

Propert. I. i. 4.

521 Καὶ παῖδ', ἐάν περ δεῦρ' ἐμοῦ πρόσθεν μόλῃ,  
Παρηγορεῖτε, καὶ προπέμπετ' ἐς δόμους,  
Μὴ καὶ τι πρὸς κακοῖσι πρόσσθῃται κακόν.

With this direction of Atossa to the Chorus, compare the orders of Antigonus to his courtiers respecting the reception of Demetrius after his defeat.

No face of sorrow for his loss, 'twill choke him;  
Nor no man miss a friend. I know his nature,  
So deep impress'd with grief for what he has suffer'd,  
That the least adding to it adds to his ruin.

Beaumont and Fletcher's Humorous Lieutenant, act ii. sc. 4.

526 Στρατιὰν ὀλέσας,  
Ἄστυ τὸ Σούσων ἡδ' Ἐκβατάνων  
Πένθει δνοφερῷ κατέκρυψας.

Our court now mourns, sorrow like night,  
Eternal night, spreads horror all around.

Lee's Nero, act i. sc. 1.

- 540 *Nûn γὰρ πρόπασα μὲν στένει  
Γαί' Ἀσιὰς ἐκκενουμένα.  
Ξέρξης μὲν ἤγαγεν, ποποῖ,  
Ξέρξης δ' ἀπώλεσεν, τοτοῖ.*

Tivydale may carpe of care;  
Northumberland may make great moane;  
For two such captaines as were slain there  
On the march party shall never be none.

The Ballad of Chevy Chase.

But this quotation will perhaps apply better to portions of the speech of the messenger on the lamentations over the fate of the commanders at the end of the play.

- 541 *Ἐκκενουμένα.*

From the Red Sea to the Wilderness,  
Have *we unpeopled kingdoms for these wars.*

Thomas Heywood's Four Prentices of London.

- 569 *Σκυλλονται πρὸς ἀναύδων, ἢ,  
Παίδων τὰς ἀμιάντου.*

Submersæ sedere rates; fluitantia nunquam  
Largius arctoos pavere cadavera pisces.

Claud. in quart. consul. Honorii, 627.

A thousand fearful wrecks;  
A thousand men, *that fishes gnaw'd upon.*

Richard III. act i. sc. 4.

He saw the *dog-fish hastening to his feast,*  
Joy wak'd the *voiceless people of the sea.*

Shelley's Hellas.

And in the same poem,

The raging fight convuls'd  
To its crystalline depths that *stainless sea.*

I shall adduce further instances of the term *ἀναύδων*, when I illustrate the Ajax, 1276.

- 580 *Οὔτ' ἐς γὰν προπιτνοῦντες  
Ἄρξονται.*

See, for illustrations, Agamemnon, 893.

581

*Βάσιλεια*

*Γὰρ διόλωλεν ἰσχύς.  
Οὐδ' ἔτι γλῶσσα βροτοῖσιν  
Ἐν φυλακαῖς.*

*First, the fair reverence of your highness curbs me  
From giving reins and spurs to my free speech.*

Richard II. act i. sc. 1.

584

*Δέλνται γὰρ*

*Λαὸς ἐλεύθερα βάζειν.*

Blomfield :

*Nec civis erat, qui libera posset  
Verba animi proferre.*

Juven. iv. 91.

590

*Φίλοι, κακῶν μὲν ὅστις ἔμπειρος κυρεῖ,  
Ἐπίσταται βροτοῖσιν ὥς ὅταν κλύδων  
Κακῶν ἐπέλθῃ, πάντα δειμαίνειν φιλεῖ  
Ὅταν δ' ὁ δαίμων εὐροῇ, πεποιθέναι  
Τὸν αὐτὸν αἰεὶ δαίμον' οὐριεῖν τύχης.*

*In the day of prosperity there is a forgetfulness of affliction,  
and in the day of affliction there is no more remembrance of  
prosperity.*

Ecclesiasticus xi. 25.

For the metaphor, *δαίμον' οὐριεῖν τύχης* :

*Well, I must content myselfe, none other helpe I know,  
Until a merrier gale of winde may happe to blow.*

Edwards's Damon and Pythias.

*Hence let the tides of plenty ebb and flow,  
And Fortune's various gale unheeded blow.*

Prior's Henry and Emma.

For *δαίμων εὐροῇ* :

*For though he saw prepared against his side,  
Both unlike fortune, and unequal force,  
Borne by the swelling current of their pride,  
Down the main stream of a most happy course.*

Daniel's Civil Warres, b. vi. st. 78.

- 597 *Βοᾷ δ' ἐν ὥσὶ κέλαδος οὐ παιώνιος·*  
*Τοῖα κακῶν ἐκπληξίς ἐκφοβεῖ φρένας.*

Ἐν δέ οἱ ὅσσε  
 Πλήγτο πυρὸς, δεινὸν δὲ περιβρομέεσκον ἀκούαι  
 Apoll. Rhod. iv. 16.

The passage may of course be taken in another sense.

- 605 *Λιβάσιν ὕδρηλαῖς παρθένου πηγῆς μέτα.*

*Defessos artūs virgine tingit aquā.*

Ovid. Trist. III. Eleg. xii. 22.

- 606 *Ἀκήρατόν τε μητρὸς ἀγρίας ἄπο*  
*Ποτόν παλαιᾶς ἀμπέλου γάνος τόδε.*

Ἀργυρέαισι δὲ νομή-  
 τω, φιάλαισι βιατὰν  
 Ἀμπέλου παῖδ'.

Pind. Nem. ix. 121.

*Lusty vine,  
 Briskest daughter of the vine.*

Anacreontic. Charles Cotton.

Within this bottle's to be seen  
 A scarlet liquor, that has been  
 Born of the royal vine.

A. Brome's Song on Claret.

- 610 *Ἄνθη τε πλεκτὰ, παμφόρου γαίας τέκνα.*

Sacred goddess, mother earth,  
 Thou, from whose immortal bosom  
 Gods and men and beasts have birth,  
 Leaf and blade and bud and blossom.

Shelley's Song of Proserpine.

Sweet violets, . . . . .  
 You pretty daughters of the earth and sun.

Sir W. Raleigh's Shepherd to his Flowers.

If this, according apparently to Wellauer's views, is intended to convey a superlative sense, compare

Cuculus is an ordinary ape, but thou art *an ape of an ape*.

Ford's Lovers Melancholy, act i. sc. 2.

Darkness in darkness, *hell*  
*Of hell.*

Young's Last Day, b. iii.

667 ὦ πιστὰ πιστῶν.

See Œd. Tyr. Herm. 466. 7; Philoct. 65.

674 Ἔστ' ὃ οὐκ εὐέξοδον  
Ἄλλως τε πάντως χοῖ κατὰ χθονὸς θεοὶ  
λαβεῖν ἀμείνους εἰσὶν ἢ μεθίεναι.

From the well known lines in Virgil,

Facilis descensus Averni,  
Sed revocare gradus, superasque evadere ad auras,  
Hic labor, hoc opus est.

the following equally apposite passage seems to be borrowed :

Tartarei sedet aula regis . . . . .  
Hic geminæ æternum portæ, quarum altera, durâ  
Semper lege patens, populos regesque receptat;  
Ast aliam tentare nefas, et tendere contra:  
Raro et sponte patet.

Val. Flac. Argon. i. 833.

678 Τάχυνε δ' ὥς ἄμεμπτος ὦ χρόνου.

Compare the Ghost of Tiresias in Horace :

Sed me  
Imperiosa trahit Proserpina, vive, valeque.

Hor. Sat. II. v. 109.

Also Æn. v. 741; and Propert. IV. vii. 89, 90, 91.

Then up and crew the red red cock,  
 And up and crew the grey ;  
 Tis time, tis time, my dear Margret,  
 That I were gane away.  
 No more the Ghost to Margret said, &c.

Sweet William's Ghost, Percy's Relics.

The speech of the Ghost in Hamlet is too familiar to need quotation.

693 Πολλὰ μὲν γὰρ ἐκ θαλάσσης, πολλὰ δ' ἐκ χέρσου  
 κακὰ  
 Γίνεται θνητοῖς.

Πλείη μὲν γὰρ γαῖα κακῶν πλείη δὲ θάλασσα.

Hesiod. Op. et Di. line 88.

698 Νῦν τέ σε ζηλῶ θανόντα, πρὶν κακῶν ἰδεῖν βάθος.

Oh happy man, that speedy death  
 Deprives of life, ne is enforc'd to see  
 These huge mischeefes, and these miseries.

Norton and Sackville's Gorboduc, act v. sc. 2.

Oh, happy ghosts !  
 Of those that fell in the last fatal fight,  
 And liv'd not to survive their country's loss.

Dryden's Cleomenes, act i. sc. 1.

706 Διπλοῦν μέτωπον ἦν δυοῖν στρατευμάτοιιν.

So the Grecian army :

Sparsa, ac dissona moles,  
 In corpus *vultumque* coit.

Statius Achill. i. 457.

726 Ἐγὼ δέ που  
 Διὰ μακροῦ χρόνου τάδ' ἡΰχουν ἐκτελευτῆσαι θεούς·  
 Ἄλλ' ὅταν σπεύδῃ τις αὐτός, χῶ θεὸς συνάπτεται.

*When we in our viciousness grow hard,  
(O misery on't!) the wise gods seal our eyes;  
In our own filth drop our clear judgments; make us  
Adore our errors; laugh at us, while we strut  
To our confusion.*

Antony and Cleopatra, act iii. sc. 11.

731

Δούλον ὧς, δεσμώμασιν  
Ἦλπισε σχήσειν ῥέοντα, Βόσπορον ῥέον θεοῦ  
Καὶ πόρον μετερρύθμιζε.

He curb'd each river's swelling pride,  
O'er the reluctant murmuring tide,  
From bank to bank his bridges stride.

Somerville's Mahomet Ali Beg.

753

Φρένες γὰρ αὐτοῦ θυμὸν οἰακοστροφούν.

*Steer my desperate soul,  
Diviner goodness!*

Shirley's Duke's Mistress, act iii. sc. 3.

Each steady patriot *virtue steers his mind.*

Savage's Lines to John Powell, Esq.

My thoughts must now be suited to my shute,  
And *common patience must attend my helme,*  
And *stere my reason* to the Cape of Hope.

R. Armin's Valiant Welshman, act iv. sc. 5. (1615.)

The pilot's chart,  
*To steer through life th' unsteady heart.*

Cotton's Happiness, vision v.

765

Καγὼ πάλου δ' ἔκυρσα τοῦπερ ἤθελον,  
Κάπεστράτευσα πολλὰ σὺν πολλῷ στρατῷ.  
Ἄλλ' οὐ κακὸν τοσόνδε προσέβαλον πόλει.  
Ξέρξης δ' ἐμὸς παῖς ὦν νέος νέα φρονεῖ,  
Κοῦ μνημονεύει τὰς ἐμὰς ἐπιστολάς·  
Εὖ γὰρ σαφῶς τόδ' ἴστ' ἐμοὶ ξυνήλικες,  
Ἄπαντες ἡμεῖς, οἳ κράτη τὰδ' ἔσχομεν,  
Οὐκ ἂν φανείμεν πῆματ' ἔρξαντες τόσα.

Antigonus, the old Antigonus,  
The wise and fortunate Antigonus,  
The great, the valiant, and the fear'd Antigonus,  
Has sent a desperate son without discretion,  
To bury in one hour his age of honour.

Beaumont and Fletcher's Humorous Lieutenant, act ii. sc. 2.

778      Ἀὐτὴ γὰρ ἡ γῆ ξύμμαχος κείνοις πέλει.  
XOP. Πῶς τοῦτ' ἐλεξας, τίνι τρόπῳ δὲ συμμαχεῖ;  
ΔΑΡ. Κτείνουσα λιμῶ τοὺς ὑπερπολλοὺς ἄγαν.

A race unconquer'd, by their clime made bold,  
The Caledonians arm'd with want and cold.

Waller's Epistle to the Protector.

*Pars Libyæ, nimio quæ se munita calore  
Defendit.*

Claud. de Bell. Gildon, 146.

793      Οὐ σφιν κακῶν ὕψιστ' ἐπαρμένει παθεῖν,  
"Τβρεως ἀποῖνα κἀθέων φρονημάτων  
Οἱ γῆν μολόντες Ἑλλάδ' οὐ θεῶν βρέτη  
'Ἡδοῦντο συλᾶν, οὐδὲ πιμπράναι νεώς.

Compare Agamemnon, 335. and Philoctetes Herm. 1427.

799      Οὐκ ἐλάσσονα  
Πάσχουσι, τὰ δὲ μέλλουσι, κοῦδέπω κακῶν  
Κρηπὶς ὕπεστιν, ἀλλ' ἔτ' ἐκπιδύεται.

So from *that spring*, whence comfort seem'd to come,  
*Discomfort swells.*

Macbeth, act i. sc. 2.

*As from the bottom of a spring,  
Even from the bottom of our miseries,  
From all that fortune can inflict upon us,  
I see two comforts rising.*

Beaumont and Fletcher's Two Noble Kinsmen, act ii. sc. 1.

802      Τόσος γὰρ ἔσται πέλανος αἵματοσφαγῆς.

The earth is *cover'd thick with other clay,*  
Which her *own clay shall cover, heap'd and pent,*  
*Rider and horse,—friend, foe,—in one red burial blent!*

Childe Harold, canto iii. st. 28.

Mighty realms,  
Whose sons are kneaded down in common blood.  
Shelley's Prometheus Unbound, act i.

804 Θῖνες νεκρῶν δὲ καὶ τριτοσπόρῳ γονῇ  
Ἄφωνα σημανοῦσιν ὄμμασι βροτῶν.

Nam te non viduas jacere noctes,  
Nequidquam *tacitum cubile clamat.*

Catull. Carm. vi. 6.

807 Ὅβρις γὰρ ἐξανθοῦς' ἐκάρπωσε στάχυν  
Ἄτης.

*Pryde is root of eville in everie state,*  
The sourse of sinne, the verie feend his fee,  
The head of hell, *the bough, the branch, the tree*  
*From which do spring and sprout such fleshlie seeds,*  
*As nothing else but moane and mischiefe breeds.*

Gascoigne's Fruites of Warre, st. 17.

The *fruits of folly, ever ripe with woe.*  
Earl of Stirling's Tragedy of Darius, act i. Chorus.

Ἄτης ἄνθεα φυόμενα.

Solonia Fragm.

810 Μηδέ τις  
Ἵπερφρονήσας τὸν παρόντα δαίμονα,  
Ἄλλων ἐρασθεῖς, ὀλβον ἐκχέη μέγαν.

Striving to better, oft we mar what's well.

King Lear, act i. sc. 4.

813 Ζεὺς τοι κολαστὴς τῶν ὑπηρκόμπων ἄγαν  
Φρονημάτων ἔπεστιν, εὐθυνος βαρὺς.

*Sequitur superbos ultor a tergo Deus.*

Senec. Herc. Fur. act. ii.

Let this example move the insolent man,  
Not to grow proud, and careless of the gods,

. . . . .

For whom the morning saw so great and high,  
Thus low and little 'fore the even doth lie.

Ben Jonson's Sejanus, act v.

- 826 'Τμεῖς δὲ πρέσβεις χαίρετ,' ἐν κακοῖς ὅμως,  
Ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν,  
'Ὡς τοῖς θανούσι πλούτος οὐδὲν ὠφελεῖ.

From several I have selected the following, as the nearest parallel.

Πλούτου μὴ φείδου· μέμνησο' ὅτι θνητὸς ὑπάρχεις,  
Οὐκ ἐν ἐς "Αἰδην ὄλβον ἔχειν, καὶ χρήματ' ἔγχεσθαι.

Phocylid. Pseudon. 103, 104.

My friend, whereas thou seest thy selfe  
To be a man indeede,  
Eate quaffe and play, with present joyes  
Thy greedy fancy feede.

. . . . .

Wherefore a mirrour make of me,  
And drowne thee in delight:  
For death will sweepe away thy wealth,  
And reave thy pleasures quight.

Turberville's Epicure's Counsell.

Whence perhaps Doddridge's lines on Dum Vivimus, Vivamus.

- 848 "Ὅσσας δ' εἴλε πόλεις, πόρον οὐ διαβάς "Αλυσ  
ποταμοῖο,  
Οὐδ' ἀφ' ἐστίας συθείς.

Building towns and stately works, *at rest*,  
To pay him tribute strangers were compell'd.

Earl of Stirling's Domesday. The Eighth Houre, stanza 93.

- 850 Οἶαι Στρυμονίου πελάγους Ἀχελωΐδες εἰςὶ πά-  
ροικοι.

Acheloides, used for islands formed at the mouths of rivers, generally in a like extended sense we have for water.

Poculaque inventis *Achelovia* temperat uvis.

Virg. Georg. i. 9.

- 852 Λίμνας τ' ἔκτοθεν.

For an illustration, see Suppliants, 524

- 875 Ὡς ὠμοφρόνως δαίμων ἐνέβη  
Περσῶν γενεᾷ.

See, for an illustration, Agamemnon, 1148.

- 877 Δέλνται γὰρ ἐμῶν γυίων ῥώμη.

As she spake, *her joints*  
*Were loosen'd*, and her knees sank under her.

Southey's *Thalaba*, b. vii.

- 879 Εἴθ' ὄφελεν, Ζεῦ καμὲ μετ' ἀνδρῶν  
Τῶν οἰχομένων  
Θανάτου κατὰ μοῖρα καλύψαι.

Why fell I not from my all armed horse  
On which I rode before the gates of Gaunt,  
Before the Belgic and Burgonian force,  
There challenging their country's combatant?  
Why sank I not beneath my batter'd shield  
To grace a brave foe, and renown a field?

Drayton's *Barons' Wars*, b. vii.

Quisquis ad Trojam jacet  
Felix vocatur.

Senec. *Agam.* act. iii.

- 888 Ἀιδοβάται γὰρ  
Πολλοὶ φῶτες, χώρας ἄνθος.

The only similar compound I have met with is the following:

Let not my eyes be *hell-driv'n* from thy sight.

Sir P. Sydney's *Astrophil and Stetta*.

893 Ἀσία δὲ χθὼν, βασιλεῦ γαίας,  
Αἰνῶς αἰνῶς ἐπὶ γόνυ κέκλιται.

Their valiant nephews next at Agincourt that fought,  
Whereas *rebellious France upon her knees* was brought.

Drayton's *Polyolbion*, song xvi.

925 Ἐπ' ἀκταῖς  
Σαλαμινιάσι στυφέλου  
Θείνοντας ἐπ' ἀκτῶς.

She saw the Boyne run thick with human gore,  
And *floating corps lie beating on the shore*.

Addison's *Verses to the King*.

941 Τὸν σὸν πιστὸν πάντ' ὀφθαλμόν.

See line 164.

952 Βοᾷ βοᾷ  
Μελέων ἐνδοθεν ἤτορ.

My heart longs not to groan.

Shakspeare's *Venus and Adonis*.

For further instances, see Sept. Cont. Theb. 951.

960 Τόλμον τ' αἰχμᾶς ἀκόρεστον.

Τὸν δὲ μάχης ἀκόρητον Ἀχιλλέα.

Epigram. Asclepiodoti Antholog. Leips. vol. iii. p. 332.

Whom the Silures flank, eight thousand stout,  
*Greeedy of fight*.

Dr. J. Fisher's *Fuimus Troes*, act ii. sc. 5.

979 Τάνδε τ' ὀῖστοδέγμονα ;

Blomfield is inclined to refer this word to the army. The metaphor is not too bold for Æschylus, and this sense suits the context better.

Or, are we now no more the sons of Romans,  
No more the followers of their happy fortunes,  
But conquer'd Gauls, *or quivers* for the Parthians?

Beaumont and Fletcher's *Valentinian*, act i. sc. 3.

So that each body seemed to be a sheath  
To put the swords in to the hilts in gore.

Drayton's *Battle of Agincourt*.

Though many a spear against his burgonet  
Was thrust, and on his arm the buckler hung  
Heavy, thick-bristled with the hostile shafts,

*Himself a quiver.*

Southey's *Joan of Arc*, b. vii.

Shafts severall roomes by conquest now did gaine,  
Which were of late all in one lodging pent,  
For *quivers*, *quivering bodies*, them containe.

Earl of Stirling's *Jonathan*, b. i.

991 *Λυπρὰ, χάρματα δ' ἐχθροῖς.*

ἽΩμοι ἐγὼ δειλὸς, καὶ δὴ κατὰ χάρμα μὲν ἐχθροῖς,  
Τοῖς δὲ φίλοισι πόνος, δεῖνὰ παθὼν, γενόμεν.  
Theognis, 1107, 1108.

997 *Βόα νυν ἀντιδουπά μοι.*

Quisquis adhuc teneræ signatum flore juventæ  
Immersit cineri juvenem . . . . .  
Adsit, *et alterno mecum clamore fatiscat.*

Stat. *Sylv. lib. V. v. 18—21.*

998 *Δόσιν κακὰν κακῶν κακοῖς.*

Ajax, *Herm.* 853. This triple repetition is rare in English.

Men by the *plague* made *plagues* as *plagues* are fled.

Stirling's *Doomsday*. The Second Hour.

OLYM. *mala male male monstrant.*

Plant. Casina, act. iv. sc. 4.

- 1019 ΞΕΡ. Καὶ ψάλλ' ἔθειραν, καὶ κατοικτῖσαι στρατόν.  
 ΧΟΡ. Ἀπρυγδ' ἄπρυγδα μάλα γόεδνα.

*With hand close-clenched to pluck the rooted hair,  
 To beat the bosom, on the swelling brow  
 Inflict redoubled blows.*

Southey's Tale of Paraguay, c. i. st. 7.

See also Agam. Herm. 303.

## THE CHOEPHORÆ.

10

Τίς ποθ' ἤδ' ὁμήγουρις  
Στείχει γυναικῶν φάρεσιν μελαγχίμοις  
Πρέπουσα ; ποία ξυμφορᾷ προσεικάσω ;

Round this tomb,  
Why thus assembl'd moves that virgin train ?

Hill's *Merope*, act iii.

*What virgins these in speechless woe,  
That bend to earth their solemn brow,  
That their flaxen tresses tear,  
And . . . . veils that float in air?  
Tell me whence their sorrows rose.*

Gray's *Descent of Odin*.

18

ὦ Ζεῦ, δός με τίσασθαι μόρον  
Πατρός.

Stanley quotes,

Da, pater, hoc nostris aboleri dedecus armis,  
Omnipotens.

Virg. *Æn.* xi. 789.

24

Πρέπει παρηΐς φοινίους ἀμυγμοῖς,  
Ὀνυχος ἄλοκι νεοτόμφ.

Let  
Patient Octavia plough thy visage up  
With her prepared nails.

Antony and Cleopatra, act iv. sc. 10.

Blindly tear  
The cheeks, indenting bloody furrows there.

Southey's *Tale of Paraguay*, cant. i. st. 7.

26 Δι' αἰῶνος δ' ἰνυμοῖσι βόσκεται κέαρ.

*Cura, dolorque animi, lachrymæque alimenta fuere.*

Ovid. Met. x. 75.

*My tears have been my meat day and night.*

Psalm xlii. 3.

*Sighs are my food, and my drink are my tears.*

Wyatt's Lines from Prison, to Bryan.

No, no, tis better thus, that we together  
Feed on each other's grief, devour our woes  
With mutual appetite, and mingling in  
One cup the common stream of both our eyes,  
Drink bitter draughts with never-slacking thirst.

Congreve's Mourning Bride, act iii. sc. 6.

*My bread shall be the anguish of my mind,  
My drink, the teares that from my eyes do raine.*

Spenser's Daphnida.

To these instances many more may be added.

φ

32 Τοπὸς γὰρ φόβος ὀρθόθριξ.

Hamlet, act i. sc. 6. Tempest, act i. sc. 2. Macbeth, act i. sc. 3.

Next sawe he Dread, all trembling how he stood,  
His cap *upborne by starting of his heare.*

Sackville's Induction to Mirror of Magistrates.

Some sorrie simple clowne,  
With ragged weedes, and lockes *upstaring hye*,  
As if he did from some late daunger fly.

Spenser's Fairy Queen, b. vi. canto 11.

A ragged Offspring, with *their upright hair*  
*Crowned like the image of fantastic Fear.*

Wordsworth's Excursion, b. viii.

Also Persius Sat. iii. 114. Virg. Æn. ii. 774. Claudian. Idyl. vii. 11, &c.

- 39 *Μέμφεσθαι τοὺς γὰς  
Νέρθεν περιθύμως,  
Τοῖς κτανούσι τ' ἐγκοτεῖν.*

My soul cannot be bribed  
So easily to prostrate my own justice,  
And leave *my father's ashes unrevenged,*  
*Which, in my ear, groan from beneath the marble*  
*To keep my thoughts awake.*

Shirley's Royal Master, act i. sc. 1.

Peile compares Hamlet, act i. sc. 5; act iii. sc. 4.

- 42 *Τοιάνδε χάριν ἄχαριν.*

See Agamemnon, line 1525. The best parallel to this particular expression which I remember in English in the following:

What *inhumane humanity* is this,  
With such a cruel pity to oppresse,  
To bring pale ghosts back from the fields of blisse,  
Yet to be plunged in oceans of distresse?  
Oh *unkind kindnesse*, that by saving slayes,  
And would with *lovelesse love*, my love controul.

Earl of Stirling's Tragedy of Darius, act iii. sc. 1.

- 50 *Ἀνήλιοι, βροτοστυγεῖς  
Δνόφοι καλύπτουσι δόμους,  
Δεσποτῶν θανάτοισι.*

*One son he left, a lovely boy,  
His country's hope and heir;  
And, oh! to save him from his foes  
It was his grandsire's care.*  
In Scotland safe he placed the child  
*Beyond the reach of strife,*

. . . . .

And now the Percy name, so long  
Our northern pride and boast,  
*Lies hid, alas! beneath a cloud;  
Their honours reft and lost.*

Bishop Percy's Hermit of Warkworth.

- 53 Σέβας δ' ἄμαχον, ἀδάματον, ἀπόλεμον τὸ πρὶν,  
Δι' ὧτων φρενὸς τε  
Δαμίας περαῖνον.

Poile aptly quotes,

*So the whole ear of Denmark  
Is by a forged process of my death  
Rankly abused.*

Hamlet, act i. sc. 5.

πῇ ἐπὶ σκῆπτ. 59  
Δίκα

Ῥοπή δ' ἐπισκοπεῖ δίκαν,  
Ταχεῖα τοῖς μὲν ἐν φάει,  
Τὰ δ' ἐν μεταίχμῳ σκότου  
Μένει χρονίζοντα βρύει·  
Τοὺς δ' ἄκραντος ἔχει νύξ.

Ἡ δ' Ἀτῆ ἀπαλοῖσι μεταπρωῶσα πόδεςσι  
Ἀκρῆς ἐν κεφαλῇσιν ἀνώϊστος καὶ ἔφαντος  
Ἄλλοτε μὲν γράϊσι νεωτέρῃ, ἄλλοτε δ' αὖτε  
Ὀπλοτέρῃσι γρη῏ς ἐφίσταται ἀμπλακίῃσι,  
Ζητὶ θεῶν κρείοντι, Δίκη τ' ἐπὶ πρᾶ φέρονσα.

Riani Fragg.

the darkness 61  
twist light

Μεταίχμῳ σκότου.

Probably the evening of life.

*At my hour  
Of twilight, little light of life remains.*

Byron's Doge of Venice, act i. sc. 2.

- 64 Δι' αἵματ' ἐκποθένθ' ὑπὸ χθονὸς τροφοῦ,  
Τίτας φόνος πέπηγεν, οὐ διαρρῦδαν.

*The floor  
Has stain of blood, and will be clean no more.*

Crabbe's Borough, letter 20. Ellen Orford.

- 69 Οἷγοντι δ' οὔτι νυμφικῶν ἐδωλίων  
Ἄκος.

ἔ.οι τε πάντες ἐκ μιᾶς ἡμᾶς ἡμῶ βαίνοντες ἐς τὴν χεῖρα  
 ῥόνον καθαίροντες ἐλίσσονται, πᾶν μᾶτην γ'.

# THE CHOEPHORÆ.

5

*Pittye oh pittye*

*The virtue of a woman, marre not that  
 Cannot be made again, this once defiled  
 Not all the ocean waves can purifye  
 Or wash my staine away ; you seek to soyle  
 That, which the radiant splendour of the sun  
 Cannot make bright again.*

T. Heywood's Rape of Lucrece.

70

*Πόροι τε πάντες ἐκ μιᾶς ὁδοῦ  
 Βαίνοντες τὸν χαιρομυσῇ  
 Φόνον καθαίροντες ἰούσαν ἄτην.*

According to Scholefield, Χερομυσῇ φόνον καθαίροντες ἔλουσιν ἄτην.

*Quis Tanais, aut quis Nilus, aut quis Persica  
 Violentus undâ Tigris, aut Rhenus ferox,  
 Tagus ve Ibera turbidus gazâ fluens,  
 Abluere dextram poterit?*

Seneca Herc. Fur. act. v.

*Will all great Neptune's ocean wash this blood  
 Clean from my hand?*

Macbeth, act ii. sc. 2.

*Let these dew-drops wash away my spot!—  
 It will not cleanse. Oh, to what sacred flood  
 Shall I resort, to wash away this blood?*

Beaumont and Fletcher's Faithful Shepherdess, act v. sc. 4.

*If Trent or Thames could scour my foul offence.*

Bishop Hall's Satires, b. vi. sat. 1.

*Thou grim murderer  
 On whom the dead man's blood, the quick man's tears,  
 Now call with twofold vengeance . . . . .  
 . . . . . where art thou,  
 With thy red hands that never may be cleansed?*

Professor Wilson's Convict, part i. sc. 1.

81

*Κρυφαίοις πένθεσι παχυνουμένη.*

Ἐν δ' ἄρα πᾶσι  
Παχυνέθη κραδίη.

Apoll. Rhod. iv. 1278.

My heart oppress'd with heavy *frost* of care,  
.  
.  
.  
Chill'd up with cold.

Sir W. Raleigh's "Absence Kills Me."

Now whispers, trembling in some feeble wind,  
Sigh out prophetic fears, *and freeze the mind.*

Savage's Wanderer.

88 *Γυναικὸς ἀνδρί.*

The effect of the juxtaposition of correlatives is not much aimed at by the English poets.

Could *men, a woman, subjects kill their queen?*

Earl of Stirling's Alexandrian Tragedy, act v. sc. 2. (Chorus.)

96 *Καθάρμαθ' ὥς τις ἐκπέμψας, πάλιν,  
Δικοῦσα τεύχος, ἀστρόφοισιν ὀμμασιν;*

Stanley quotes,

Συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις  
ῥιψάτω εἰ μᾶλα πᾶσαν ὑπὲρ ποταμοῖο φέροισα,  
.  
.  
.  
ἄψ δὲ νέεσθαι  
Ἀστρεπτος.

Theoc. Idyll. xxiv. 91.

Fer cineres amarylli foras, rivoque fluente  
*Transque caput jace, ne respexeris.*

Virg. Ecl. viii. 101.

Add,

Numina, purificumque jovem Triviamque precatus,  
*Trans caput aversis manibus, jaculatur in Austrum*  
Secum rapturas cantata piacula tædas.

Claudian. vi. Cons. Honor. 328.

See Œd. Col. Herm. 490.

- 101 Τὸ μόρσιμον γὰρ τὸν τ' ἐλεύθερον μένει,  
Καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερὸς.

Ἄφνεος πενιχρὸς τε θανάτου  
Παρά σᾶμα νέονται.

Pind. Nem. vii. 27.

*Divesne, prisco natus ab Inacho,  
Nil interest, an pauper, et infima  
De gente, sub divo moreris,  
Victima nil miserantis Orci.*

Hor. Od. II. iii. 21.

*Sub tua purpurei venient vestigia reges,  
Deposito luxu, turba cum paupere mixti.  
Omnia mors æquat.*

Claud. de Rapt. Pros. ii. 300.

Those boasted names of conquerors and kings  
Are swallow'd, and become forgotten things;  
*One destin'd period men in common have,  
All food alike for worms, companions in the grave,  
The great, the base, the coward, and the brave.*

Granville's Meditation on Death.

Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.

Shirley's Contest with Ajax and Ulysses.

There is also a capital passage in the third Eclogue of Chatterton.

- 104 Αἰδουμένη σοι, βωμὸν ὧς, τύμβον πατρός.

Then take them up, and let them be interr'd  
Within one *sacred monument of stone,*  
*Upon which altar I will offer up*  
My daily sacrifice of sighs and tears.

Marlowe's Jew of Malta, act iii.

Be not displeas'd, if on  
*The altar of this tomb I sacrifice*  
My tears.

C. Tourneur's Atheists' Tragedy, act iii. sc. 1.

114 Εὖ τοῦτο, κἀφρένωσας οὐχ ἥκιστα με.

Οὐκ ἥκιστα.

He said, 'mongst all the curiosities  
That he had seen, the placing of those lights  
Did *not the least* affect him.

May's Cleopatra, act i.

As Mercia, 'mong the rest, sought *not the least* to raise  
The saving Christian faith.

Drayton's Polyolbion, song xi.

120 ΗΛ. Καὶ ταῦτα μούστιν εὐσεβῇ θεῶν πάρα ;  
ΧΟΡ. Πῶς δ' οὐ τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς ;

*Injuriū autem est ulcisci adversarios?*

Ter. Hec. act. i. sc. 1.

*Revenge, the attribute of the gods, they stamp'd it  
With these great images upon our nature.*

Otway's Venice Preserved.

COR. What saidst thou ? *what against the powers of vengeance?*  
*The gods gave honest anger, just revenge,*  
To be the awful guardians of the rights,  
And native dignity of human kind.

Thomson's Coriolanus, act ii. sc. 5.

125 Γαῖαν αὐτὴν, ἥ τὰ πάντα τίκτεται,  
Θρέψασά τ', αἰθρὶς τῶνδε κύμα λαμβάνει·  
Κἀγὼ χέουσα τάσδε χέρνιβας βροτοῖς,  
Λέγω.

So the strewing of flowers by Belarius on the bodies of Imogen and Cloten.

You were as flowers now wither'd : even so  
These herb'lets shall, which we upon you strow

*The ground that gave them first, has them again.*

Cymbeline, act iv. sc. 2.

ABEL. Thy fruits are scatter'd on the earth.

CAIN. *From earth they came, to earth let them return.*

Byron's Cain, act iii. sc. 1.

Γῇ πάντα τίκτει, καὶ πάλιν κομίζεται.

Gnome Monostich. Poet. Grom. Græc. Leips. 1829.

*Cedit item retro, de terrâ quod fuit ante,  
In terras.*

Lucret. ii. 998.

- 148 Ὕμᾱς δὲ κωκυτοῖς ἐπανθίζειν νόμος,  
Παιᾱνα τοῦ θανόντος ἐξαυδωμένας.

She sate, while one, with soft enamoured breath,  
Rekindled all the fading melodies  
With which, like flowers that mock the corse beneath,  
She had adorned and hid the coming bulk of death.

Shelley's Adonais.

And after him, full many other moe,  
As everie one in order lov'd him best,  
Gan dight themselves t' expresse their inward woe,  
With dolefull layes, unto the time address:  
The which I here in order will rehearse  
As fittest flow'rs to deck his mournfull hearse.  
The Doleful Lay of Clorinda, attributed to Mary Countess of Pembroke.

- 152 Ἐρυμα τόδε, κακῶν κεδνῶν τ'.

Sleep may be had in that deep den of all.  
There anguish does not sting, nor pleasure pall,  
Woe-hurricanes beat ever at the gate,  
But all is still within.

Keats's Endymion, b. iv.

- 159 Ἐν χεροῖν παλίντονα  
Ἐν ἔργῳ βέλη, πιπάλλων Ἄρης,  
Σχέδιά τ' αὐτόκωπα νωμῶν βέλη;

Blomfield:

De fratribus unum  
Comminus ense ferit; jaculo cadit eminus ipse.

Ovid. Met. iii. 118.

165 Ὁρχεῖται δὲ καρδία φόβῳ.

Leonat.

My heart dances,  
But not for joy, not joy.

Winter's Tale, act i. sc. 2.

Orgilus whispers Calantha,

Brave Sthenocles is murder'd, murder'd cruelly.  
CALANTH. How dull this music sounds, strike up more lightly,  
*Our footings are not active like our heart,*  
*Which treads the nimbler measure.*

Ford's Broken Heart, act v. sc. 1.

The sad aspect this prison doth afford,  
Jumps with *the measure that my heart doth keep.*

Webster's History of Sir Thomas Wyatt.

Also Lee's Theodosius, act iv. sc. 2.

172 ΗΛ. Καὶ μὴν ὅδ' ἐστὶ κάρτ' ἰδεῖν ὁμόπτερος . . .  
ΧΟΡ. Πολαὺς ἐθείραις ;

Πτερὸν and κόμη are used interchangeably, as in Trachiniæ, 564.

Insuperata tuæ quum veniet *pluma* superbiæ.

Hor. Od. iv. 10. 2.

Now the down  
Of softness is exchang'd for *plumes* of age.

Ford's Lady's Trial, act iv. sc. 2.

I could add, if it were expedient, instances of the same usage from Songs by Colonel R. Lovelace and Prior.

181 Κάμοι προσέστη καρδίας κλυδώνιον  
Χολῆς.

Τὴν δ' αἰνῶς ἀτλητος ἐπέκλυσε θυμὸν ἀνίη.

Apoll. Rhod. iii. 695.

*My spleen is tost within, mine entrails pant,  
As when the sea is rais'd with southern gust,  
The wind allay'd, yet still the waves will tremble.*

The Courageous Turk, by T. Goffe, M. A. 1620. act iv. sc. 1.

*Nec capere irarum fluctus, in pectore possunt.*

Lucret. iii. 299.

Virgil uses the same expression.

The mirror of my heart, ah! when again  
To welcome and reflect calm joy and hope  
Again subsides, and smooths its turbid swell  
Late surging in the sweep of frenzy's blast.

Coleridge's Consolation of a Maniac.

*Surging griefs.*

Herbert's Poems, "The Glance."

Standing upon the margent of the main,  
Whilst the high boiling tide came tumbling in,  
*I felt my fluctuating thoughts maintain  
As great an ocean, and as rude, within  
As full of waves, of depths.*

The Tempest. C. Cotton.

183 Ἐξ ὀμμάτων δὲ δάφνιοι πίπτουσι μοι  
Σταγόνες ἄφραστοι δυσχίμου πλημμυρίδος.

*We cannot call her winds and waters, sighs and tears; they  
are greater storms and tempests than almanachs can report.*

Antony and Cleopatra, act i. sc. 2.

*See, what show'rs arise,  
Blown with the windy tempest of my heart.*

Henry VI. part iii. act ii. sc. 5.

*He listens to the wind, and beating rain,  
With sighs as loud, and tears that fall as fast.*

Rowe's Fair Penitent, act i. sc. 1.

Also Otway's Venice Preserved, act iii. sc. 5; and Digby's Poem on the Death of Lord Hastings.

- 193 Φεῦ. εἴθ' εἶχε φωνὴν εὐφρον', ἀγγέλου δίκην,  
 Ὅπως δίδροντις οὔσα μὴ κινυσσόμεν'  
 Ἀλλ' εὖ σάφ' ἦν ἡ τόνδ' ἀποπτύσαι πλόκον,  
 Εἴπερ γ' ἀπ' ἐχθροῦ κρατὸς ἦν τετμημένος,  
 Ἡ ξυγγενὴς ὦν, εἶχε συμπενθεῖν ἐμοί.

*How are ye hither come? tell me, oh hair!*

Drummond of Hawthornden's Sonnets.

*Ah hair! are you not griev'd  
 To come from whence you be,  
 Seeing how once you saw I liv'd,  
 To see me as you see?*

Sir P. Sydney's Sonnets.

- 201 Εἰ δὲ χρὴ τυχεῖν σωτηρίας,  
 Σμικροῦ γένοιτ' ἂν σπέρματος μέγας πυθμήν.

*He that of greatest works is finisher,  
 Oft does them by the weakest minister.  
 . . . . . Great floods have flown  
 From simple sources.*

All's Well, &c., act ii. sc. 1.

*How oft has strength, the strength of Heaven,  
 To few triumphantly been given!*

Wordsworth's White Doe, &c. canto iii.

- 218 Ἀλλ' ἡ δόλον τιν', ὧ ξέν', ἀμφί μοι πλέκεις.

The author of Hudibras expands the metaphor.

*But he was one could preach, and weave,  
 Both others, and himself, deceive,  
 Could as his shuttle shoot his tongue,  
 And lawyer like prove right was wrong.*

S. Butler's Posthumus Poems, Fable of Fox and Lion.

*Oh! what a tangled web we weave,  
 When first we practice to deceive.*

Scott's Marmion.

Yet there be those are underhand deceived, whilst they  
deceive,  
Witness the gallows, where for most *they end those webs*  
*they weave.*

Warner's Albion's England, b. ix. c. 51.

219 *Αὐτὸς καθ' αὐτοῦ γ' ἄρα μηχανοῖράφῳ.*

*Μήτε δόλους βόπτειν.*

Phocylid Pseudon. Fragm.

227 *Ἀνεπτερώθης, κἀδόκεις ὄραν ἐμέ.*

*My fluttering soul was all on wing to find thee,*  
*My love! my Sigismunda!*

Thomson's Tancred and Sigismunda, act i. sc. 1.

*For joye his herte was aflight,*

*And whan he wiste it was Constance,*  
*Was never father halfe so blithe.*

Gower's Conf. Amant. b. ii.

229 *Ἴδου δ' ὕφασμα τοῦτο, σῆς ἔργον χερός·*  
*Σπάθης τε πληγῆς.*

Recognition by this kind of *σημείων* occurs in Cymbeline, act v. sc. 5. and is indeed too common to require illustration.

See Elect. Herm. 1213.

230 *Εἰς δὲ θηρίων γραφήν.*

Stanley quotes,

*Belluata conchyliata tapetia.*

Plaut. Pseud. i. 2.

And Blomfield refers to Theocritus, ii. 68.

231 *Ἐνδον γενοῦ, χαρᾶ δὲ μὴ ἑκπλαγῆς φρένας.*

*Good madam, keep yourself within yourself.*

Antony and Cleopatra, act ii. sc. 5.

He was neither there ne here,  
But *clene out of himself away*.

Gower's Conf. Amant. b. ii.

- 256 Ὡς τερπνὸν ὄμμα τέσσαρας μοῖρας ἔχον  
Ἐμοί· προσαυδᾶν δ' ἔστ' ἀναγκαίως ἔχον  
Πατέρα τε καὶ τὸ μητρὸς ἐς σέ μοι βλέπει  
Στέργηθρον, &c.

You being alone, to me  
My Clara, Lucio, my lord, myself,  
Nay, more than all the world!

Beaumont and Fletcher's *Loves Cure*, act i. sc. 3.

Come thou, my father, brother, husband, friend.

Pope's *Eloisa to Abelard*.

I have no friend but thee, yet thee I'll call  
Friend, father, lover, guardian, thou art all.

Hughes's *Siege of Damascus*, act ii. sc. 2.

Ὅμμα for delight.

You were more the *eye* and talk  
Of the court to day, than all  
Else, that flourish'd at White Hall.

Ben Jonson's *Underwoods*. Claiming a Second Kiss by Desert.

- 258 Οὐτ' ἀρχικός σοι πᾶς ὃδ' ἀνανθείς πυθμὴν  
Βωμοῖς ἀρήξει, βουθύτοις ἐν ἡμασιν.

Et quisquam numen Junonis adoret  
Præterea, aut supplex aris imponat honorem?

Virg. *Æn.* i. 48.

- 263 Σιγᾶθ'. ὅπως μὴ πεύσεται τις, ὦ τέκνα,  
Γλώσσης χάριν δὲ πάντ' ἀπαγγείλη τάδε.

Μηδὲ ψεύδεσθαι γλώσσης χάριν.

Hesiod. *Op. et Die.* lin. 655.

- 276 Τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα  
Βροτοῖς πιφαύσκων εἶπε, τὰς δὲ νῶν νόσους.

*The principal things for the whole use of man's life are, water, fire, iron, salt, flour of wheat, honey, milk, &c. All these things are for good to the godly; so to the sinners they are turned into evil.*

Ecclesiasticus xxxix. 26, 27.

- 279 Λιχῆνας ἐξέσθοντας ἀρχαίαν φύσιν.

Ψόρην, καὶ λέπρην, ἀλφούς, λιχῆνας τεύξαν.

Maneth. Apotelesm. lin. 251.

- 286 Μάταιος ἐκ νυκτῶν φόβος.

With the genitive in this sense, Peile compares,

Sleek-headed men, and such as sleep o' nights.

Julius Cæsar, act i. sc. 2

- 289 Τοιούτοις οὔτε κρατῆρος μέρος  
Εἶναι μετασχεῖν, οὐ φιλοσπόνδου λιβός,  
Βωμῶν τ' ἀπείργειν.

Compare Eum. Well. 625, 626.

- 296 Τοῦργον ἔστ' ἐργαστέον.  
Πολλοὶ γὰρ εἰς ἐν συμπιτυνοῦσιν ἱμεροί,  
Θεοῦ τ' ἐφετμαί, καὶ πατρὸς πένθος μέγα,  
Καὶ προσπιέζει χρημάτων ἀχνηλία.

Pluck up your hearts, and pluck down the tyrant, remember the courage of your ancestors, &c., all these require your timeous assistance; shall I say they beg it? no, *they claim it of you by all the nearest and dearest ties of these three P's—self Preservation, our Property, and our Prophet.*

Dryden's Don Sebastian, act iii. sc. 3.

- 311 Δράσαντι παθεῖν,  
Τριγέρων μῦθος τάδε φωνεῖ.

Πέπονθας οἱ ἔρεξας, ἐσθλὸν ἡ δίκη.

Epigr. Crinagoræ Anthol. Leips. vol. iii. p. 278.

Ἐπεὶ

ῥέζοντά τι καὶ παθεῖν ἔοικεν.

Pind. Nem. iv. 51.

*Quod quisque fecit, patitur: autorem scelus  
Repetit.*

Senec. Herc. Fur. act. iii. l. 755.

312 Τρυγέρων.

*Thou treble-dated crow.*

Shakspeare's *Passionate Pilgrim*.

Κεῖνος μὲν τρυγέρων.

Meleager. cxxvii. 6.

313 ὦ πάτερ αἰνόπατερ, τί σοι  
Φάμενος, ἢ τί ῥέξας  
Τύχοιμ' ἀνέκαθεν οὐρίσας,  
Ἐνθα σ' ἔχουσιν εὐναί;

If in those glooms,  
Where walk the sullen ghosts of earth-wrong'd kings,  
You hear atonement's voice, and wait redress,  
Rise, from your dire domains!

Hill's *Melepepe*, act iii.

317 Σκότῳ φάος ἰσόμοιρον.

A land of darkness, . . . . . and *where the light  
is as darkness.*

Job x. 22.

Which passage is of course only parallel, supposing the σκότῳ φάος ἰσόμοιρον to be in apposition with the εὐναί, a rendering which might be supported by my quotation. Supposing it to refer to the whole five preceding lines, as Blomfield, Peile, and others suggest, Peile's quotation is not unapt: "Now is the *winter* of our discontent, *made glorious summer* by this son of York." The ἰσόμοιρος in the Electra, I believe to mean, not as they would have it, equal in size, but "equal in dignity as an element."

- 320 Φρόνημα τοῦ  
Θανόντος οὐ δαμάζει  
Πυρὸς μαλερὰ γνάθος.

*Sunt aliquid Manes; letum non omnia finit,  
Luridaque evictos effugit umbra rogos.*

Propert. IV. vii. 1.

- 322 Πυρὸς μαλερὰ γνάθος.

Παμφάγοισιν  
φλοξίν εκπυρούμενος.

Epig. Mesomeli Antholog. Leips. vol. iii. p. 306.

- 325 Ἀναφαίνεται δ' ὁ βλάπτων.

*The heav'ns are just, murder cannot be hid,  
And time will bring this treachery to light.*

Kyd's Spanish Tragedy, act ii.

*Eternal Providence, to whose bright eye  
Darkness itself is as the noon-day blaze,  
Who brings the midnight murderer and his deeds  
To light and shame.*

Lillo's Arden of Feversham, act v. sc. 3.

Αἰεὶ δ' οὐ τι λέληθε διαμπερὲς ὅς τις ἀλιτρὸν  
Θυμὸν ἔχει· πάντως δ' ἐς τέλος ἐξεφάνη.

Solon.

- 341 Εἰ γὰρ ὑπ' Ἰλίου  
Πρὸς τινος Δυκίων, πάτερ,  
Δορίτμητος κατηναρίσθης,  
Λιπὼν ἂν εὐκλειαν ἐν δόμοισι,  
Τέκνων τε κελεύθοις ἐπιστρεπτὸν αἰῶνα κτίσας,  
Πολύχωστον ἂν εἶχες  
Τάφον.

*Oh miseræ, quas non manus, inquit, Achaica bello  
Traxerit ad letum patriæ sub moenibus.*

Æn. v. 623.

Felix, oh frater, *divisque æquate cadendo*  
 Hasdrubal! *egregium fortis cui dextera in armis*  
*Pugnanti peperit letum, et cui fata dedere.*

Sil. Ital. xvii. 261.

Alas! my sorrows would be so much lesse  
 If he had died, his fauchin in his fist.  
 Had he amidst huge troops of armed men  
 Been wounded by another anye waye,  
 It would have calmed manye of my sighs.

But he is dead, oh heaven, not dead in fight,  
 With pyke in hand, upon a forte besieged,  
 Defending of a breach, but basely slain,  
 Slain treacherously.

Kyd's Cornelia, act iii.

*We had died with honour*  
*By the enemy's sword, something might have been read*  
*In such a fall, as might have left no shame*  
*Upon our story.*

Shirley's Politician, act iii. sc. 3.

345

Ἐπιστρεπτὸν αἰῶνα κτίσας.

I toil to build  
 The credit of my family.

Ford's Lady's Trial, act ii. sc. 2.

But now this great succeder all repairs  
 And reinduced that discontinued good,  
 He builds up strength and greatness for his heirs.

Daniel's Civil Warres, b. i. st. 19.

Butler quotes,

Ἄλλὰ κελεύθους  
 Ἀπλόαις ζωῇς ἐφαπτοίμαν, θανάτῳ ὡς  
 Παισὶ κλέος μὴ τὸ δύσφαιμον προσάψαι.

Pind. Nem. viii. 60.

351

Κατὰ χθονὸς ἐμπρέπων,  
 Σεμνότιμος ἀνάκτωρ.

See PERMAN, 649; Electra 831.

- 374 Τοῦτο διαμπερές οὖς  
"Ἰκετ' ἅπερ τε βέλος.

*These words, like daggers, enter in mine ears ;*  
No more, sweet Hamlet.

Hamlet, act iii. sc. 4.

*She speaks poinards, and every word*  
Stabs.

Much Ado, &c., act ii. sc. 1.

I do obey it, *every word's a poinard,*  
And reaches to my heart.

Massinger's Duke of Milan, act ii. sc. 1.

*His speech,*  
*That as a sword's poynt through his hart did perse.*  
Spenser's Fairy Queen, book i. canto ix.

Turn from his *dying words, that smite like steel.*

Campbell's Pleasures of Hope.

- JUST. *Mine own words turned upon me, like swords.*

Ben Jonson's Bartholomew Fair, act iii. sc. 5.

- 383 Τί γὰρ κεύ-  
θω φρενὸς θεῖον ἔμπας  
Ποτᾶται ;

*My thoughts like birds when frightened from the nest,*  
Around the place where all was hush'd before,  
*Flutter.*

Otway's Don Carlos.

- 385 Πάροιθεν δὲ πρόρας  
Δριμὺς ἦται καρδίας  
Θυμός.

*At my heart*  
*A giant horror sits.*

Shée's Alasco, act iv. sc. 3.

- 394 Ἀλλὰ νόμος μὲν, φονίας σταγόνas  
Χυμένas ἐς πέδον, ἄλλο προσαιτεῖν  
Αἷμα.

In seeking blude, the end advert you playne,  
And see if *blude aye aske not blude agayne.*

Sackville's Complaynt of the Erle of Buckingham.

For life must life, and *blood must blood repay.*

Spenser's Fairy Queen, book i. canto ix.

They shall make answer to thee though my blood  
Should be the spell that binds them, *blood calls for blood.*

Coleridge's Zopolya, act i. sc. 1.

*Blood for blood*, the slayer for the slain.

Milman's Fazio, act iii. sc. 2.

Also, Byron's Doge of Venice, act ii. sc. 1 ; Dryden's Hind and Panther,  
line 15 ; Webster's Dutchess of Malfi, act iv. sc. 2.

396

*Βοᾶ γὰρ λουγὸν Ἐριννύς.*

Peile allows this reading to be incorrect, but cannot resist quoting,

And Cæsar's spirit, ranging for revenge,  
*With Ate by his side*, come hot from hell,  
Shall in these confines with a monarch's voice  
*Cry Havoc !*

Julius Cæsar, act iii. sc. 1.

In the proper reading, the sense of *βοᾶ* answers to

*The shame itself doth speak  
For instant remedy.*

King Lear, act i. sc. 4.

407

*Σπλάγχνα δέ μου κελαινοῦ-  
ται πρὸς ἔπος κλυούση.*

Were Fingal himself before me, my *soul should not darken  
with fear.*

Ossian's Fingal, book i.

Ha ! was this woman guilty?—and if not,  
*How my thought darkens that way.*

Young's Revenge, act v. sc. The Bower.

Μοι κραδίην ἐπάταξε μέλαιναν,  
 "Ὅττι μοι εὐανθεῖς ἄλλοι ἔχουσιν ἀγροῦς.

Theognis, 1199.

416 Ἄσαντος ἐκ ματρός ἐστι θυμός.

Peile refers to

Madam, I have a touch of your condition,  
 That cannot brook the accent of reproof.

Richard III. act iv. sc. 4.

Add,

That rash humour, which my mother gave me.

Julius Cæsar, act iv. sc. 3.

419 Πολυπλάνητα δ' ἦν ἰδεῖν,  
 Ἐπασσυντεροτριβὴ τὰ χερὸς ὀρέγματα  
 Ἀνωθεν ἀνέκαθην. κτυπῶ δ' ἐπιρροθεῖ  
 Κροτητὸν ἄμδν καὶ πανάθλιον κάρα.

*Erratque aures et tempora circum  
 Crebra manus.*

Virg. *Æn.* v. 435.

425 Ἀνευ πολιτᾶν ἄνακτ',  
 Ἀνευ δὲ πενθημάτων  
 Ἐτλης ἀνολμωκτον ἄνδρα θάψαι.

*Alas! my warrior's spirit brave,  
 Nor mass, nor ulla-lulla heard  
 Lamenting o'er his grave.*

Campbell's O'Connor's Child.

Butler most aptly quotes,

His obscure funeral  
 No trophy, sword, or hatchment, o'er his bones,  
 No noble rite, nor formal ostentation.

Hamlet, act iv. sc. 5.

432 Ἐπειτ' ἐγὼ νοσφίσας ὀλοίμαν.

See Agamemnon, 1592 ; Ajax Herm. 382.

444 Δι' ὧτων δὲ συντέτραινε μῦθον.

Neque ego id immitto in aures meas.

Plaut. Epidic. iii. 1.

448 Ἀκάμπτῳ μένει.

Ἀγναμπτον σθένος.

Orpheus Lithic. 27.

449 ΟΡΕΣ. Σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις.

Infernis habitantia numina lucis  
Ac supplex patrios compellat nomine manes.  
Este duces bello, . . . . .  
Vobis ultor ego.

Sil. Ital. xv. 202.

454 Ἄρης Ἄρει ξυμβάλοι, Δίκα Δίκα.

War meets with wars,  
And might resisteth might.

The Riddle, by Brome, (Alex.)

456 Τρόμος μ' ὑφέρπει κλύουσιν εὐγμάτων.

My hair doth stand on end to hear her curses.

Richard III. act i. sc. 3.

465 Οὐδ' ἀπ' ἄλλων  
Ἐκτοθεν, ἀλλ' ἀπ' αὐτῶν.

Compare Antig. Herm. 1244.

486 Πέδαις δ' ἀχαλκεύτοις.

Fast chain'd are now those nightly-wandering feet  
In bonds that none may burst,—*folds of the winding-sheet.*

Professor Wilson's Scholar's Funeral.

Ἀχαλκεύτοις πέδῃσι.

Orpheus, Hymn. lxxxv. 4.

With the modification conveyed by the adjective, compare,

So then, whosoever fell there, was shut up in a *prison without iron bars*.

Wisdom xvii. 16.

In a new *deluge* drown'd,  
*But not of waters.*

Young's Night Thoughts, ix.

Quails came down  
In *dry* and wholesome *show'rs*, though from the frown  
Of Heaven sent.

Cartwright. Bill of Fare.

496 Καὶ μὴ ἑξαλείψῃς σπέρμα Πελοπιδῶν τόδε.  
Οὕτω γὰρ οὐ τέθνηκας, οὐδέ περ θανών.  
Παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι  
Θαγόντι.

Thine may live, when thou thyself art dead,  
And so, in *spite of Death* thou mayst survive  
*In that thy likeness still is left alive.*

Shakspeare, Venus and Adonis.

Though *his father die*, yet he is as though he were not dead,  
*for he hath left one behind who is like himself.*

Ecclesiasticus xxx. 4.

Such as these  
Must become new stocks, for us to glory  
In their fruitful issue, *so are we made*  
*Immortal, one by the other.*

Middleton and Rowley's Fair Quarrel.

A father  
Heightens his reputation when his son  
Inherits it, as *when you give us life*,  
*Your life is not diminish'd, but renew'd*  
*In us when you are dead, and we are still*  
*Your living images.*

Beaumont and Fletcher's Laws of Candy, act i. sc. 2.

- 499                    Φελλοὶ δ' ὡς ἄγουσι δίκτυον,  
                       Τὸν ἐκ βυθοῦ κλωστήρα σώζοντες λίνον.

*He stoop'd in all men's sight,  
 And sunk in that dead sea of life  
 So deep, as he did then death's waters sup,  
 Had not the cork of tittle buoy'd him up.*

Ben Jonson's Underwoods. To Henry Morrison.

- 513    Τὰ πάντα γάρ τις ἐκχέας ἀνθ' αἵματος  
           'Ενὸς, μάτην ὁ μόχθος· ὧδ' ἔχει λόγος.

*What alms, or prayers, or penance, can efface  
 Murder's dark spot?*

Scott's Don Roderick.

- 517                    Νυκτιπλόγκτων.

See line 486, first Illustration.

- 520    ΧΟΡ.    Τεκεῖν δράκοντ' ἔδοξεν, ὡς αὐτὴ λέγει.  
           ΟΡΕΣ.    Καὶ πῇ τελευτᾷ καὶ καρανοῦται λόγος;  
           ΧΟΡ.    'Εν σπαργάνοισι παιδὸς ὀρμήσαι δίκην.  
           ΟΡΕΣ.    Τίνος βορᾶς χρῆζοντα, νεογενὲς δάκος;  
           ΧΟΡ.    Αὐτὴ προσέσχε μαζὸν ἐν τῶνείρατι.  
           ΟΡΕΣ.    Καὶ πῶς; ἄτρωτον οὐθαρ ἦν ὑπὸ στυγός;  
           ΧΟΡ.    "Ωστ' ἐν γάλακτι θρόμβον αἵματος σπάσαι.

QUEEN ELINOR.    *Oh no, nurse, the babe needs no great rocking,  
                           it can lull itself. Katherina! bind her in a  
                           chair, and let me see how she'll become a nurse.  
                           So now Katherina! draw forth her breast, and  
                           let the serpent suck its fill. Why so, now she  
                           is a nurse: suck on, sweet babe.*

MAYORESS.        *Ah queen! sweet queen! seek not my blood to  
                           spill,  
                           For I shall die before this adder have his fill.*

George Peele's Drama of Edward I.

So Cleopatra and the Asp:

*Dost thou not see my baby at my breast,  
 That sucks the nurse asleep?*

Antony and Cleopatra, act v. sc. 2.

- 549 Ὡς ἂν δόλῳ κτείναντες ἄνθρα τίμιον,  
Δόλῳ τε καὶ ληφθῶσιν ἐν ταυτῷ βρόχῳ  
Θανόντες.

*In laqueos quos posuere cadant.*

Ovid. Art. Amand. i. 646.

A common metaphor in scripture.

- 552 Ἄναξ Ἀπόλλων, μάντις ἀψευδὴς τὸ πρίν.

Stanley quotes,

*Namque mihi fallax haud ante repertus*

. . . . . *Apollo.*

Virg. Æn. vi. 343.

- 570 Φόνου δ' Ἑριννὺς οὐχ ὑπεσπανισμένη  
Ἀκρατον αἷμα πίεται τρίτην πόσιν.

For which tyrant England should receive  
Her legions in incestuous murders mix'd  
And daily horrors, till *the Fates were drunk*  
*With kindred blood, by kindred hands profused.*

Dr. Armstrong's Art of Preserving Health, b. iii.

- 580 Πόντιαί τ' ἀγκάλαι.

A huge *Caspian sea* or lake  
*With arms* which men for less do take.

Butler's Hudibras, part ii. c. iii. 271.

Stanley's quotation from the Orestes to this passage would give us a different but very admissible sense; but I cannot see why the Greeks should be denied the use of a metaphor, which, owing to its frequency, has almost lost with us its metaphorical association. The passage which I have cited strongly recalls it. The same word applied to a mountain, exactly agrees with the English "arm," as I have shown, Prom. Vinc. 1021.

- 588 Γυναικῶν φρεσὶν τλημόνων,  
Καὶ παντόλμους  
Ἐρωτας ἄταισι συννόμους βροτῶν;

MENDOZA. Oh that I could rail against these monsters in nature, models of hell, curse of the earth, *women, that dare attempt any thing, and what they attempt they care not how they accomplish . . . extreme in desiring slaves unto appetite.*

Webster's Malcontent, act i. sc. 2.

- 591 *Ἐυζύγους δ' ὀμνυλίας*  
*Θηλυκρατῆς ἀπέρωτος ἔρως παρανικᾷ*  
*Κνωδάλων τε καὶ βροτῶν, &c.*

*Love's first-begotten son ;*  
*Of every ill the hateful father vile.*

*Love taught the mother that unkind desire,*  
*To wash her hands in her own infant's blood ;*  
*Love taught the daughter to betray her sire*  
*Into most base unworthy servitude, &c.*

Sir J. Davies's Poem on Dancing.

*Objicitur toties a te mihi nostra libido ;*  
*Crede mihi, vobis imperat ista magis.*  
*Vos ubi contenti rupistis frena pudoris,*  
*Nescitis captæ mentis habere modum*

*Testis . . . . .*

*Tu \* o Minoâ venundata Scylla, figurâ,*  
*Tondens purpuream, regna paterna comam.*

Prop. III. xix. 1. De Incont. Mul.

- 594 *Ἐπόπτερος*  
*Φροντῖσιν.*

*My flagging soul flies under her own pitch.*

Dryden's Don Sebastian, iii. 1.

Or perhaps barely fledged, as,

*Unfeather'd yet in judgment, thought, or skill.*

Dodsley's Epistle to Stephen Duck.

*Ere time to lower souls doth motion bring,*  
*The great break out, and of themselves take wing.*

Cartwright on the Marriage of Lady Mary to the Prince of Aurange his Son.

596 Τὰν ἄ παιδολύ-  
μας τάλαινα Θεστιάς μήσατο  
Πυρδαῇ τινα πρόνοιαν,  
Καταίθουσα παιδὸς δαφνοῖν  
Δαλὸν ἤλικ'.

By dream I saw one of the three  
Sisters of Fate appear to me,  
Close to my bed side she did stand,  
Shewing me *there a fire brand*;  
*She told me, too, as that did spend*  
So drew my life unto an end.

Herrick. The Dream.

600 Ἐπεὶ μολῶν  
Ματρόθεν κελάδησε.

Thou know'st, *the first time that we smell the air*  
*We wawl, and cry.*

King Lear, act iv. sc. 6.

And *when I was born*, I drew in the common air, . . .  
. . . and *the first voice which I utter'd was crying*, as all  
others do.

Wisdom vii. 3.

See also Statius Sylv. II. vii. 36; Lucretius V. 223; which Wordsworth again  
has beautifully paraphrased.

600 Δαλὸν ἤλικ', . . . .  
. . . . .  
Σύμμετρόν τε διαὶ βίου  
Μοιρόκραντον ἐς ἡμαρ.

In mind compos'd, from short *coeval tube*,  
He sucks the vapours bland.

Somerville's Hobbino!, canto i.

610 Νίσον ἀθανάτας τριχὸς  
Νοσφίσας' ἀπροβούλως  
Πνέονθ' ἄ κυνόφρων ὕπνω.

Nor this last so *treacherously*  
*Had shown the fatal harvest of thy head.*

Samson Agonistes.

612 Ἄ κυνόφρων.

Gave her dear rights  
To his *dog-hearted daughters*.

King Lear, act iv. sc. 3.

The deed was one to which, as Peile aptly remarks, "Shakspeare's Lady Macbeth confesses herself unequal."

Had he not resembled  
*My father as he slept*, I had done't.

Macbeth, act ii. sc. 2.

613 Κιχάνει δέ μιν Ἑρμῆς.

Behold, and curse thyself, *the gods will find thee*.

Beaumont and Fletcher's Valentinian, act iii. sc. 1.

624 Εἶκασεν δέ τις  
Τὸ δεινὸν αὖ Δημνίοισι πῆμασιν.

Let me be more miserable than Littleworth.

JANE. *Is he become expression? is his fate  
The period of ill wishes?*

Cartwright's Ordinary, act iii. sc. 3.

637 Προχαλκεύει δ' Αἷσα φασγανουργός.

Blomfield.

*Ira quæ procudit enses.*

Hot. IV. xv. 19.

649 Καὶ νυκτὸς ἄρμ' ἐπέλγεται  
Σκοτεινόν.

*Night's black chariot*, as by whirlwinds drawn,  
*Drives on.*

Crowne's Destruction of Jerusalem, part i. act iv. sc. 1.

All drowsy *night*, who in a car of jet,  
By steeds of iron-grey . . . . .  
. . . . . drawn through the sky.

Browne's Britannia's Pastorals, book ii. song 1.

650 "Ωρα δ' ἐμπόρους μεθιέναι  
 Ἀγκυραν ἐν δόμοισι πανδόκοις ξένων.

LEONATES. Camillo! this great sir *will yet stay longer.*

CAMILLO. You had much *ado to make his anchor hold.*

Winter's Tale, act i. sc. 2.

She comes, and *wantons at the door,*  
 There Samson view'd her, and his steps could find  
 No further ground, but guided by his mind  
*Cast anchor there.*

Quarles's History of Samson, sect. 19.

False woman! now, farewell;  
 Whilst twenty pounds doth last,  
*My anchor in some other haven*  
 With freedom I will cast.

Ballad of George Barnwell. Percy's Relics.

652 Ἐξελθέτω τις δωμάτων τελεσφόρος  
 Γυνὴ τόπαρχος. ἄνδρα δ' εὐπρεπέστερον.  
 Αἰδῶς γὰρ ἐν λεχθεῖσιν οὐκ ἐπαργέμευς  
 Λόγους τίθησιν εἶπε θαρσήςας ἀνὴρ  
 Πρὸς ἄνδρα.

Faith, the truth is, sir, you are no fit organ  
 For this business, 'tis quite out of your element;  
 A woman's tongue best fits a woman's ear;  
 Jove never did employ Mercury,  
 But Iris, for his messenger to Juno.

Chapman's Widow's Tears, act iv. sc. 1.

659 Πόνων θελκτήρια,  
 Στρωμνὴ, δικαίων τ' ὀμμάτων παρουσία.

So in the description of the hospitalities of Philemon and Baucis.

Bothe quotes,

Super omnia *vultus*  
*Accessere boni, nec iners pauperque voluntas.*

Ovid. Met. viii. 677.

676 Εὐ κεκλαυμένον.

So in Latin,

Si *bene* pœnitet.

Hor. lib. iii. Od. xxiv. 50.

And in English,

Faire had she bene in her dayis,  
And maistresse semed *well* to be,  
Of all that lusty companie.

Chaucer's Dreme.

- 681 ὦ δυσπάλαιστε τῶνδε δωμάτων ἀρὰ,  
ὦς πόλλ' ἐπωπᾶς κάκποδῶν εὖ κείμενα,  
τόξοις πρόσωθεν εὐσκόποις χειρουμένη.

Oh Death, *how far off* hast thou kill'd?

Chapman's Byron's Conspiracie, act iii.

- 709 Στομάτων  
Δείξομεν ἰσχὺν ἐπ' Ὀρέστη;

Boy! sing aloud, make heaven's vault to ring  
With thy *breath's strength*.

Marston's Antonio's Revenge, act v. sc. 4.

- 722 Λύπη δ' ἄμισθός ἐστὶ σοι ξυνέμπορος.

Hire substitutes to mourn with formal cries,  
And *bribe unwilling drops from venal eyes*;  
Whilst here sincerity of grief appears,  
Silence that speaks, and eloquence in tears.

Broome's Lines on the Death of Fenton.

- 738 Ὀρέστην, τῆς ἐμῆς ψυχῆς τριβήν.

Lycidas, *our sorrow* is not dead.

Milton's Lycidas.

Pantagathus domini cura *dolorque* sui.

Mart. lib. vi. epig. 52.

Nata, tuæ, quid enim superest? *dolor ultime* matri.

Ovid. Met. xiii. 494.

- 742 Τὸ μὴ φρονοῦν γὰρ, ὥσπερ εἰ βοτὸν,  
 Τρέφειν ἀνάγκη, πῶς γὰρ οὐ; τρόπῳ φρενός·  
 Οὐ γάρ τι φωνεῖ παῖς ἔτ' ὢν ἐν σπαργάνοις.

Man! cast back thine eye  
 Upon the *weaknesse of thine infancy*;  
 See how thy lips hang on thy mother's breast,  
 Bawling for *help, more helpless than a beast.*

Quarles's *Job Militant*, meditat. viii.

- 759 Δεσπότης στύγει.

See Sept. Cont. Theb. 168.

- 765 Ὁρέστης ἐλπὶς οἴχεται δόμων.

Δωδέκετ' ἂν τὸν παῖδα πατὴρ ἀνέθηκε Φίλιππος  
 Ἐνθάδε τὴν πολλὰν ἐλπίδα Νικοτέλην.

Callimachus, epigram. 20.

*Ascanius, magnæ spes altera Romæ.*

Virg. *Æn.* xii. 168.

- VEN. The next of Italy commends him to you,  
*Our mighty expectation*, the duke's son.  
 Cyril Tourneur's *Revenger's Tragedy*, act ii. sc. 1.

- 783 Πῶλον εὐ-  
 νιν ζυγέντ' ἐν ἄρματι  
 Πημάτων.

Prom. Vinct. 578.

- 785 Ἐν δρόμῳ, προστιθεὶς  
 Μέτρον.

Τίς γὰρ, ἰππεύ-  
 οῖς ἐν ἔντεσσιν μέτρα  
 . . . . .  
 ἐθηκ'.

Pind. *Olymp.* xiii. 27.

For the term πῶλος,

Πόλον. Ὁ πατρῖον φορεῖς

Lycophron.

794 Γέρων φόνος μηκέτ' ἐν δόμοις τέκοι.

Many more *murders* must this one ensue,  
As if in *death* were *propagation* too.

Sir William Davenant's Addition to *Macbeth*, act ii.

818 Περσέως τε ἐν φρεσὶν  
Καρδίαν σχεθών.

Why Perseus is preferred here as an example of resolution, I cannot tell.

I have seen thee oft,  
As hot as Perseus, spur thy Phrygian steed  
Despising many forfeits and subduements.

Troilus and Cressida, act iv. sc. 5.

825 Ὀυκ ἄκλητος, ἀλλ' ὑπάγγελος.

For illustrations, see Sept. Cont. Theb. 822.

831 Πῶς ταῦτ' ἀληθὴ καὶ βλέποντα δοξάσω ;

See Œd. Col. Herm. 74.

832 Λόγοι  
Πεδάρσιοι θρώσκουσι, θνήσκοντες μάτην ;

Λόγοι θνήσκοντες.

But not a word of fighting as you love me, *let it die*.

Shirley's Love Tricks, act iv. sc. 6.

Whatever Harry Percy then had *said*,

May reasonably *die*.

Henry IV. part i. act i. sc. 3.

*Μάτην*, without any effect—to no purpose.

Which when that squire beheld he woxe full glad  
To see his foe breathe out his sprite *in vain*.

Spenser's *Fairy Queen*, book iv. canto viii. st. 46.

So *nequidquam* in Latin.

Telum . . . . .  
. . . . .

Et summo clypei *nequidquam* umbone pependit.

Virg. *Æn.* ii. 544.

There is no idell ground *in vain*.

Gower's *Conf. Amant.* book vii.

841 Οὔτοι φρένα κλέψειαν ὠμματωμένην.

But *who can snare a minde all ey'd with fears?*

Earl of Stirling's *Alexandrian Tragedy*, act iii. sc. 1.

868 Καθεύδουσιν μάτην.

See above.

883 Ἐπίσχες, ὦ παῖ, τόνδε δ' αἰδεσαι, τέκνον,  
Μαστόν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἄμα,  
Οὔλοισιν ἐξήμελξας εὐτραφὲς γάλα.

GRAT. *Are sons turn'd monsters? help!*

VENDIC. *In vain.*

GRAT. *Are you so barbarous, to set iron nipples  
Upon the breast that gave you suck?*

VENDIC. *That breast*

*Is turn'd to gnarled poison.*

GRAT. *Cut not your days for't: am I not your mother?*

VENDIC. *Thou dost usurp that title now by fraud,  
For in that shell of mother breeds a bawd.*

Cyril Tournour's *Revenger's Tragedy*, act v.

I may observe, that the proper reading is probably *curt*; that is, shorten, curtail.

897 ΚΑΤΤ. Ἡ μοῖρα τούτων, ὦ τέκνον, παραιτία.

GLOUCESTER. For this, amongst the rest, *was I ordain'd.*  
(*Stabs Henry.*) Henry VI. part iii. act v. sc. 6.

898 ΟΡΕΣ. Καὶ τόνδε τολύνν μοῖρ' ἐπόρσυνεν μόρον.

With thee my treasure I reposed in trust,  
What could provoke thee now to prove unjust?  
"Sir! blame the stars," felonious culprit cried,  
"We'll by the statutes of the stars be tried.  
"If their strong influence all our actions urge,  
"Some are condemn'd to steal." "And some to scourge.  
"The beadle must obey the Fates' decree,  
"As pow'rful destiny prevail'd with thee."

E. Fenton's Epistle to Thomas Lambard.

906 ΟΡΕΣ. Μὴ ᾠεγχε τὸν πονοῦντ' ἔσω καθημένη.  
ΚΑΤΤ. Ἄλγος γυναιξὶν ἀνδρὸς εἴργεσθαι, τέκνον.  
ΟΡΕΣ. Τρέφει δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω.

Peile quotes,

*Thy husband is thy lord, thy life, thy keeper,*  
.  
.  
.  
*And for thy maintenance, commits his body*  
*To painful labour, both by sea and land;*  
*To watch the night in storms, the day in cold,*  
*While thou liest warm at home, secure and safe.*

Taming of the Shrew, act v. sc. 2.

913 Ἔοικα θρηνεῖν ζῶσα πρὸς τύμβον μάτην.

Probably this means no more than

Verba fiunt mortuō.

Ter. Phorm. v. 6.

If not,

Thou man of blood, *thou sepulchre of death,*  
.  
.  
.  
*Did I not charge thee, nay, entreat thy hand*  
*Even for my sake to spare my Absalom?*

Peile's David and Bethsabe.

914 Πατρὸς γὰρ αἷσα τόνδε σοῦρίζει μόρον.

Come, Suffolk, I must *waft thee* to thy death.

Henry VI. part ii. act iv. sc. 1.

925 Ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνονος  
Διπλοῦς λέων.

Pylades and Orestes.

The *prince and Elidurus*, like *twin lions*,  
Did side by side engage.

Mason's *Caractacus*.

Also, Philoct. Herm. 1422.

952 Κρατεῖται πῶς τὸ θεῖον παρὰ τὸ μὴ  
ἵπουργεῖν κακοῖς.

MEMNON. . . . . No, she dares not ;  
*The gods dare not do ill.*

Beaumont and Fletcher's *Mad Lover*, act ii. sc. 2.

957 Δόμοι, πολλὴν ἄγαν χρόνον  
Χαμαιπετεῖς ἔκεισθ'.

*My sires' glad home is prostrate laid.*

Scott's *Rokeby*, canto v.

978 Ὡς ἴδῃ πατὴρ,  
Οὐχ οὐμὸς, ἀλλ' ὁ πάντ' ἐποπτεύων τάδε  
Ἥλιος, ἀναγνα μητρὸς ἔργα τῆς ἐμῆς.

Electr. Herm. 814.

988 Μύραινά γ' εἴτ' ἔχιδν' ἔφν  
Σήπειν θύγουσ' ἂν ἄλλον, οὐ δεδηγμένον.

Those poisonous troops in Afric's fields which stray,  
In death all fertile, . . . . .  
By look, *by touch*.

Earl of Stirling's *Domesday*. The Third Hour.

991 *Τί νιν προσείπω, κἂν τύχω μάλ' εὐστομῶν ;*

Κλῦθαιος ἢ Μαμερτὸς ἢ τὶ χρὴ καλεῖν  
τὸν αἰμοφύρτοις ἐστιῶμενον μάχαις.

Lycophron.

998 *Πολλὰ θερμαῖνοι φρενί.*

See Sept. Cont. Theb. 530.

999 *Τοιάδε μοι ξύνοικος ἐν δόμοισι μὴ  
Γένοιτ'.*

Sept. Cont. Theb. 585—591.

1017 *Οὐ γὰρ οἶδ' ὅπη τελεῖ,  
"Ὡσπερ ξὺν ἵπποις ἡνιοστρόφου δρόμου  
Ἐξωτέρω. φέρουσι γὰρ νικώμενον  
Φρένες δύσαρκτοι.*

Never a man's thought in the world keeps the road-way  
better than thine.

Henry V. act ii. sc. 2.

In a slightly different sense,

The man that *wandereth out of the way of understanding.*

Prov. xxi. 16.

See also Antig. Herm. 795.

1020 *Πρὸς δὲ καρδίᾳ φόβος  
Ἄιδειν ἔτοιμος ἢδ' ὑπορχεῖσθαι κότῳ.*

This somewhat resembles the expression illustrated, line 165.

With the *ἄδειν*, compare,

PETER. Oh musicians, because *my heart itself plays* "My heart is full of woe," oh play me some merry dump to comfort me.

Romeo and Juliet, act iv. sc. 5.

Whose pleasant touch hath made my heart *to dance*,  
*And play him* praises in my zealous breast.

Peile's David and Bethsabe.

1029 Τόξω γὰρ οὐτις πημάτων προσίξεται.

Τόξω—Conjecture.

I might *guess* and *come*  
*Near to the mark of* truth.

Mason's Argente and Curon.

*Levelling* at God his wandering *guess*,  
 That feeble engine of his reasoning war.

Prior's Ode on Exodus iii. 14.

*Ay, so they guess*, but *level far avry*.

Greene's Orlando Furioso.

1057 'Τμείς μὲν οὐχ ὀράτε τάσδ', ἐγὼ δ' ὀρώ·  
 'Ελαύνομαι δέ, κούκ' ἔτ' ἂν μείναιμ' ἐγώ.

Then those *ill-favour'd* ones, whom none  
*But my unhappy eyes could view*,  
*Led me, with wild emotion, on*,  
*And, with resistless terror, drew*.  
*Through lands we fled*, o'er seas we flew, &c.

Crabbe's Sir Eustace Grey.

Some think the passage in Hamlet, act iii. sc. 4, and that in the banquet of Macbeth, sufficiently similar.

*I see a hand you cannot see*,  
 That beckons me away.

Tickell's Colin and Lucy.



4

## THE FURIES.

- 1 Πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν  
 Τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν,  
 ἥ δὴ τὸ μητρὸς δευτέρα τὸδ' ἔξετο  
 Μαντεῖον, ὥς λόγος τις.

Θέμιν εὐπατέρειαν  
 Γαίης τὸ βλάστημα νέον, καλυκώπιδα κούρην,  
 ἥ πρώτη κατέδειξε βροτοῖς μαντήιον ἄγγον  
 Δελφικῷ ἐν κευθμῶνι.

Orph. Hymn. lxxix. 1.

- 13 Χθόνα  
 Ἀνήμερον τιθέντες ἡμερωμένην.

Compare Isaiah xl. 4; Baruch v. 7.

His boundless power, without example, great,  
 Shall make the rough way, smooth, the crooked, straight.  
 Churchill's Prophecy of Famine.

- 26 Πενθεὶ καταρράψας μόρον.

Metuo, ne quid suo suat capiti.

Ter. Ph. iii. 2.

- 38 Δείσασα γὰρ γράυς, οὐδέν· ἀντίπαις μὲν οὖν.

*Crippled age with more than childhood fears.*

Crabbe's Village, book i.

- 53 ῥέγκουσι δ' οὐ πλαστοῖσι φυσιάμασιν.

*ἰσχυρὸν ἔστι πᾶσι* But for her breath, spectators come not nigh.

Bishop Corbett, on Mistress Mallet.

Her scorched tongue  
Flow'd with blue poison; from her yawning mouth  
Rheums fell like spouts fill'd from the stormy south.

. . . . .  
A fervent vapour all her body shook:  
From whence her vexed spirits, a noisome smell  
Expired in fumes.

Chapman's Epicede on the Death of Henry Prince of Wales.

71 *Κακῶν δ' ἑκατὶ κἀγέροντ'.*

From the "Tantummodo ledere natus" of Ovid, Milton probably got

"Created evil, for evil only good."

Paradise Lost, book ii.

And we may add,

To do aught good never will be our task,  
But ever to do ill our sole delight.

Paradise Lost, book i.

73 *Μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.*

A monster vile, whom God and man does hate.

Spenser's Fairy Queen, book i. c. i. st. 13.

For illustrations of *μισήματα*, see Agamemnon, 1385.

78 *Καὶ μὴ πρόκαμνε τόνδε βουκολούμενος  
Πόνον.*

Longum \* fugæ ne linque laborem.

Virg. Æn. iii. 160.

84 *Κτανεῖν σ' ἔπεισα μητρῶον δέμας.*



This perilocution occurs rarely in Latin and English.

Cedunt de cœlo ter quatuor corpora sancta  
*Avium.*

Ennius ap. Cic. de Div. i. 48.

8 *Abtium.*

Here comes the *very person of him.*

Beaumont and Fletcher's King and no King, act v. sc. 1.

85 Ἄναξ Ἀπολλων, οἶσθα μὲν τὸ μὴ ᾽δικεῖν.

Fer precor, inquit, opem, nam tu mihi criminis auctor.

Ovid. Met. xv. 40.

90 Κάρτα δ' ὦν ἐπώνυμος,  
Πομπαιὸς ἴσθι.

I charge thee on thy life, *be, like thy name,*  
When thou com'st to her, *rough and furious.*

FURIO. Well, I will.

The pleasant Comedy of Patient Grissel. (Printed for the Shakspeare Society.)

94 Εὐδοιτ' ἂν, ὦή, καὶ καθευδουσῶν τί δεῖ;

GHOST. Awake, Revenge, for thou art ill advised  
To sleep away; What! art warn'd to watch?

Kyd's Spanish Tragedy, act iii.

And with the whole scene compare,

Now Nemesis, upon her doubling drum,  
Mov'd with this ghastly moan, and sad complaint,  
Larums aloud into Alecto's ears,  
And, with *her thundering, wakes, wherēas they lie* #

. . . . .  
*The Furies, those just imps of dire revenge.*  
*Revenge, cries Abdilmunen's grieved ghost,*  
*And rouseth with the terror of this noise*  
*These nymphs of Erebus . . . . .*  
*And now start up these torments of the world,*  
*Waked with the thunder of Rhamnusia's drum,*  
*And fearful echoes of these grieved ghosts,*  
*Alecto, &c.*

Peele's Battle of Alcazar, act ii. sc. 1. (1594.)

104 *Εὐδουσα γὰρ φρὴν ὀμμασιν λαμπρύνεται.**Sleep which instantly fell on me . . . .**Mine eyes he closed, but open left the cell  
Of fancy, my internal sight.*

Paradise Lost, book viii.

*While on my eyes imperfect slumbers spread  
Their downy wings, and hover'd round my head ;  
But still internal sense awake remain'd.*

Blacklock's Genealogy of Nonsense.

μη·ηδ .

*Quæ natura negabat  
Viribus humanis, oculis ea pectoris hausit.*

Ovid. Met. xv. 63.

114 *Ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς πέρι  
Ψυχῆς φρονήσατ', ὦ κατὰ χθονὸς θεαί.**Eumenides quibus anguineo redimita capillo  
Frons expirantes præportat pectoris iras,  
Huc huc adventate, meas audite querelas,**Quæ quoniam veræ nascuntur pectore ab imo,  
Vos nolite pati nostrum vanescere luctum.*

Catullus Carm. lxiv. 193.

116 *Ὅναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.**Προσελεξάμην ὄναρ Κυπρογενεῖα.*

Sappho Frag. xlv. Edit. Wolf.

119 *Ἄγαν ὑπνώσσεις, κοῦ κατοικτίζεις πάθος·  
Φονεὺς δ' Ὀρέστης τῆσδε μητρὸς οἴχεται.**She is gone again, too ;  
And what care have ye for that ? gone, and contemn'd me,  
Master'd my will and pow'r, and now laughs at me.*

Beaumont and Fletcher's Pilgrim, act iii. sc. 3.

Which may however be perhaps more aptly compared with the line above.

‘Ο δ’ ἐξαλύξας οἴχεται νεβροῦ δίκην  
 Καὶ ταῦτα κούφως ἐκ μέσων ἄρκυσμάτων  
 Ὁρουνσεν, ὑμῖν ἐγκατιλλώψας μέγα.

122 Τί σοι πέπρακται πρᾶγμα πλὴν τεύχειν κακά;

See illustrations to line 71.

123 Ὕπνος πόνος τε κύριοι συνωμόται.

Treason, and murder, ever kept together,  
 As two yoke-devils sworn to either's purpose.

Henry V. act ii. sc. 2.

126 Ὅγαρ διώκεις θῆρα, κλαγγαίνεις δ' ἄπερ  
 Κύων μέριμναν οὔ ποτ' ἐκλιπὼν πόνου.

See line 116.

*Hounds in sleep will open for their prey.*

Dryden's Fable of the Cock and the Fox.

The house-dog with the vacant greyhound lies  
*Outstretched, and sleepy.* In his slumbers one  
 Attacks the nightly thief, and one exults  
*O'er hill and dale.*

Thomson's Summer.

Schutz quotes,

*Venantumque canes in molli sæpe quiete*

. . . . .  
 . . . . . Crebro reducunt naribus auras

*Ut vestigia si teneant inventa ferarum.*

Lucret. lib. iv. 993.

Perhaps we may add, from Horace,

Nocturnis ego somniis  
 Jam captam teneo; jam volucrem sequor.

Hor. IV. i. 39.

130 Ἀλγησον ἦπαρ ἐνδίκους ὄνειδεσιν  
 Τοῖς σῶφροσιν γὰρ ἀντίκεντρα γίνεταί.

Ξίφος τιτράσκει σῶμα τὸν δὲ τοῦν λόγος.

Gnome Monostich. Poet. Gnom. Leips. 1829.

*A reproof entereth more into a wise man than a hundred stripes into a fool.*

Proverbs xvii. 10.

136 Εὐδεις ; ἀνίστω, ἀπολακτίσας' ὕπνον.

*It is the voice*

*At whose glad summons to the field so oft  
From slumber he had started, shaking off  
Dreams of the chase, to share the actual joy.*

Southey's Roderick, xxiii.

145 Νέος δὲ γραιῖας δαίμονας καθιππάσω.

*Thou hast caused men to ride over our heads.*

Psalms lxvi. 12.

150 "Ονειδος ἐξ ὄνειράτων μολὼν,  
"Ἐτυψεν δίκαν διφρηλάτου  
Μεσολαβεῖ κέντρῳ  
Ἐπὶ φρένας, ὑπὸ λοβόν.

*Since thou, my God, so sore my heart hast beaten,  
Thy rods yet with my blood are warm and red,  
Thy scourge my soul hath drunk.*

P. Fletcher's Eliza, p. ii. st. 17.

*They knew no written law, nor grace, nor God,  
To whip their conscience with a steely rod.*

Quarles's Feast for Worms, meditat. v.

172 Μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν,  
Χρυσήλατου θώμιγγος ἐξορμώμενον.

There are several instances of the comparison of the serpent and the arrow.

*Ecce procul sævus sterilis se robore trunci  
Torsit et immisit, jaculum vocat Africa, serpens*

. . . . .

*Depreſsum eſt, quæ funda rotat, quam lenta volarent  
Quam ſegnīs Scythicæ ſtrideret arundinis aer.*

Lucan. ix. 822—827.



- 227 Δέχου δὲ πρηνεινῶς ἀλάστορα,  
 Οὐ προστρόπαιον, οὐδ' ἀφοίβαντον χέρα,  
 Ἄλλ' ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς  
 Ἄλλοισιν οἴκοις, καὶ πορεύμασι βροτῶν.

So Peleus,

Magnetas adit vagus exsul, et illic  
 Sumit ab Hæmonio purgamina cædis Acasto.

Ovid. Met. xi. 408.

- 235 Τόδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ.  
 Ἔπου δὲ μνηνυτῆρος ἀφθέγκτου φραδαῖς.

Thus Somerville personifies the scent :

Whence this sagacity, this wondrous power  
 Of tracing step by step, of man, or brute?  
*Some guide invisible points out the way?*

Somerville's Chase, book i.

- 237 Τετραυματισμένον γὰρ ὡς κύων νεβρὸν,  
 Πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν.

*We are the ministers of pain, and fear,  
 And disappointment, and mistrust, and hate,  
 And clinging crime ; and as lean dogs pursue  
 Through wood and lake some struck and sobbing fawn,  
 We track all things that weep, and bleed, and live.*

Shelley's Prometheus Unbound.

- 241 Ὅτι τὸ πόντον ἀπτεροῖς πωτήμασιν  
 Ἦλθον διώκουσ'.

The weird sisters, hand in hand,  
*Posters of the sea and land.*

Macbeth, act i. sc. 3.

- 241 Ἀπτεροῖς πωτήμασιν.

And through the cavern *without wings they flew.*

Shelley's Epipsychidion.

Age sis, tu *sine pennis vola*.

Plaut. Asin. act. i. sc. 1.

244 Ὅσμη βροτείων αἱμάτων με προσγελά.

Hugest and fiercest of his kind accurst,

A rebel Afreet lay ;

*He scented the approach of human food,  
And hungry hope kindled his eye of fire.*

Southey's Thalaba, book xii.

244

Προσγελά.

I need not bring forward instances of this expression in Latin.

And nothing seem'd more *to arride thy heart*,  
Than when thou saw'st thyself in armour girt.

Daniel's Funeral Poem on the Duke of Devonshire.

Her form answers my affection,  
*It arrides me* exceedingly.

Marmion's Antiquary, act ii. sc. 1.

251

Αἷμα μητρῶον χαμαί,

Δυσαικόμιστον.

For an illustration, see Agamemnon, 990.

263

Μέγας γὰρ Αἴδης ἐστὶν εὐθυνος βροτῶν,  
Ἐνερθε χθονός.

See Supplices, 228.

276

Χρόνος καθαιρεῖ πάντα γηράσκων ὁμοῦ.

Time from the brow *doth wipe out every stain*.

Nash's Summer's Last Will and Testament. (1600.)

Also Ajax Herm. 700, 1.

- 282 'Αλλ' εἴτε χώρας ἐν τόποις Διβυστικοῖς,  
 Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου,  
 Τίθησιν ὀρθὸν ἢ κατηρεφὴ πόδα,  
 Φίλοις ἀρήγουσ', εἴτε Φλεγραΐαν πλάκα,  
 Θρασὺς ταγοῦχος ὡς ἀνὴρ, ἐπισκοπεῖ·  
 Ἐλθοι.

With this mode of address, compare

Κλυθὶ μὲν εὐχομένου χθόνη μήτηρ βασίλεια,  
 ἔπει σὲ γ' ἐν Φρυγίῃ κατέχεις Ἰδης ἕρος ἄγρον, &c.

Orph. Hymn. xlix; and again, lv. 15.

Mavors, nubifero seu tu procumbis in Hæmo,  
 Seu te cana gelu Rhodope, &c.

Claud. in Ruf. i. 334.

Ὅ Πάν, Πάν, αἶτ' ἴσσι κατ' ὥρεα μακρὰ Λυκαίων,  
 Ἄλγε τὸ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ νῆσον  
 Τὰν Σικελάν.

Theoc. Idyll. i. 123.

So Hercules :

Ergo age, seu patrios, liber jam legibus, Argos  
 Incolis, etc.  
 Huc ades.

Statius Silv. III. i. 23.

- 284 Κατηρεφὴ πόδα.

*Her robe with every motion changing hue  
 Flows down in plenteous foldings, and conceals  
 Her secret footsteps from the eyes of men.*

Dodsley's Agriculture, canto i.

But Burgess's reading is preferable.

- 287 Κλύει δὲ καὶ πρόσωθεν ὦν θεός.

Prom. Vincit. 313.

- 289 Οὔτοι σ' Ἀπόλλων οὐδ' Ἀθηναίας σθένος  
 ῥύσαιτ' ἄν, ὥστε μὴ οὐ παρημελημένον  
 ἔρρειν.

Construct.

*Ther halpe hym nother spere ne shelde,  
 That he ne smote his head of than.*

Gower's Conf. Amant. book i.

- 296 Ὕμνον δ' ἀκούσῃ τόνδε δέσμιον σέθεν.

*How should I avoid to be her slave  
 Whose subtle art invisibly can wreath  
 My fetters of the very air I breathe?*

Andrew Marvel's Lines to a Fair Singer.

- 306 Ὅστις δ' ἀλιτρῶν, ὥσπερ ὃδ' ἀνὴρ,  
 Χείρας φονίας ἐπικρύπτει.

*Hide thee, thou bloody hand!*

King Lear, act iii. sc. 2.

- 313 Λατοῦς γὰρ ἰνὶς μ'.

Supplices, 248.

- 316 Ἐπὶ δὲ τῷ τεθυμένῳ  
 Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,  
 Ὕμνος ἐξ Ἑριννύων,  
 Δέσμιος φρενῶν, ἀφόρμικτος, αὐτὸν βροτοῖς.

Compare the effect of the spirit's incantation song in Manfred.

*Lo the spell now works around thee,  
 And the clankless chain hath bound thee;  
 O'er thy heart and brain together  
 Hath the word been pass'd—now wither.*

Manfred, act i. sc. 1.

- 323 Τοῖς ὀμαρτεῖν, ὅφρ' ἄν  
 Γᾶν ὑπέλθῃ.

*Nor are his hounds deceived,  
 Too well distinguish these, and never leave  
 Their once devoted foe.*

Somerville's Chase, book iii.

- 334 Δωμάτων γὰρ εἰλόμαν  
 Ἀνατροπὰς, ὅταν Ἀρης,  
 Τιθασὸς ὦν, φίλον ἔλῃ·  
 Ἐπὶ τὸν, ὦ, διόμεναι  
 Κρατερὸν δνθ', ὁμοίως  
 Μαυροῦμεν ὑφ'.

*Improba mox surgit tristi de sede Megæra,*

. . . . .  
*Non nisi quæsitum cognata cæde cruorem  
 Illicitumve bibit, patrîus quem fuderit ensis  
 Quem dederint fratres.*

Claud. in Ruf. i. 74.

- 343 Ζεὺς γὰρ αἵματοσταγὲς  
 Ἀξιόμισον ἔθνος τόδε λέσχας  
 Ἄς ἀπηξιώσατο.

*Heu nimis ignavæ, quas cœlo Jupiter arcet.*

Claud. in Ruf. i. 50.

Ὅτ' ἐν ἀν-  
 δράσι γερασφόρον οὐτ' ἐν θεῶν νομοῖς.

Pind. Pyth. ii. 80.

Also Œd. Tyr. Herm. 216.

- 346 Μάλα γὰρ οὖν ἀλομένα  
 Ἀνέκαθεν βαρυπεσῇ  
 Καταφέρω ποδὸς ἀκμάν.

For other references, see Agam. 1148. Add,

Ἄλξ ἐπέβη.  
 Ἑριννὸς

Apoll. Rhod. ii. 220.

- 355 Πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμα.

Therefore shall evil come upon thee; thou shalt not know  
 from whence it riseth: and mischief shall fall upon thee; thou  
 shalt not be able to put it off: and desolation shall come upon  
 thee suddenly, which thou shalt not know.

Isaiah xlvii. 11.

366 Δερκομένοισι καὶ δυσομμάτοις ὁμῶς.

Tu vero dubitabis, et indignabere obire,  
Mortua quoi vita est prope jam vivo atque videnti?

Lucret. iii. 1088.

386 Τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω  
Βρέτας τε τοῦμὸν τῶδ' ἐφημένῳ ξέτῳ,  
'Τμᾶς θ' ὁμοίας οὐδενὶ σπαρτῶν γένοι.

What are these,  
So wither'd and so wild in their attire;  
That look not like the inhabitants o' the earth,  
And yet are on't?

Macbeth, act i. sc. 3.

400 ΑΘ. Καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς;  
ΕΤΜ. "Οπου τὸ χαίρειν μηδαμοῦ νομίζεται.

That dungeon dark and deep, where never thought  
Of joy or peace can enter.

Akenside's British Philippiæ.

429 Πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερῶμεθα  
Οἴκοισι, καὶ βοτοῖσι, καὶ ῥυτοῖς πόροις.

Ὁ γὰρ οἰκία Ναυσιθόοιο

Μάκριν τ' εἰσαφίκανε Διωνύσοιο τιθήνην,  
Ναφόμενος παίδων ὄλον φόνον.

Apoll. Rhod. iv. 540.

437 Μήτηρ. Κελαινόφρων ἐμὴ

Her soul is blacker than the skin of Moors.

Lee's Sophonisba, act i. sc. 1.

A slave just of the stamp I wish,  
Whose inky soul is blacker than his name.

Kyd's First Part of Jeronymæ.

M

And shortly after,

*My soul's a Moor you know, salvation's white.*

465 *Κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα.*

*Ἄργεος ἄκρα, Πελασγοί.*

Theoc. Idyll. xv. 142.

The same form occurs at the beginning of the *Perseæ*.

468 *Νῦν καταστροφὰ νέων θεσμίῳ,  
Εἰ κρατήσῃ δίκᾳ τε καὶ βλάβᾳ  
Τοῦδε μητροκτόνου.  
Πάντας ἤδη τόδ' ἔργον εὐχερεί-  
α συναρμόσει βροτούς.  
Πολλὰ δ' ἔτυμα παιδότρωτα  
Πάθεα προσμένει τοκεῦ-  
σιν, μετὰ τ' αὖθις ἐν χρόνῳ.*

CAM.

I urged him still;  
*Pleading, as I could guess, the devilish wrong  
Which prompted your unnatural parent's death.*  
And he replied: "Paolo Santa Croce  
*Murdered his mother yester evening,  
And he is fled. Parricide grows so rife  
That soon, for some just cause no doubt, the young  
Will strangle us all dozing in our chairs."*

Shelley's *Cenci*, act v. sc. 4.

487 *ὦ δίκᾳ, ὦ θρόνοι τ' Ἐριννύων.  
Ταῦτά τις τάχ' ἂν πατήρ  
Ἦ τεκούσα νεοπαθῆς  
Οἶκτον οἰκτίσας, ἐπει-  
δὴ πιπνεῖ δόμος δίκας.  
Ἔσθ' ὅπου τὸ δεινὸν εὖ  
Καὶ φρενῶν ἐπίσκοπον  
Δειμανεῖ καθήμενον.  
Ἐυμφέρει σωφρονεῖν ὑπὸ στένει.  
Τίς δὲ μηδὲν ἐν φάει  
Καρδίας ἀνατρέφων,  
Ἦ πόλις βροτός θ' ὁμοί-  
ως ἔτ' ἂν σέβοι δίκαν;*

How could communities,  
Degrees in schools, *and brotherhoods in cities,*

*The primogenitive and due of birth,*  
*Prerogative of age,* . . . . .  
But by degree, stand in authentic place?  
Take but degree away, untune that string,  
And hark, what discord follows! . . . . .

Strength should be lord of imbecility,  
*And the rude son should strike his father dead:*  
Force should be right; or, rather, right and wrong,  
Should lose their names, *and so should justice too.*

Troilus and Cressida, act i. sc. 3.

With the

Ευμφέρει σωφρονεῖν ὑπὸ στένει,

Compare Agamemnon, 170. Add,

Ev'n calamity, by thought refined,  
Inspirits and adorns the thinking mind.

Savage's Wanderer, canto i.

*Sorrow is better than laughter; for by the sadness of the  
countenance the heart is made better.*

Ecclesiastes vii. 3.

In misfortunes this advantage lies,  
They make us humble, and they make us wise.

Pomfret to a Friend in Affliction.

503 Παντὶ μέσφ τὸ κράτος θεὸς ᾤπασεν.

Ἡ δὲ μεσότης ἐν πᾶσιν ἀσφαλεστέρα.

Gnome Apollodori.

Nec volo me summis fortuna, nec applicet imis,  
Sed medium vitæ temperet illa gradum.

Epigram. Martial. Affict.

Ne court, ne cart, I like, ne loathe  
Extreames are counted worst of all;  
The golden mean betwixt them both,  
Doth surest sit and fears no fall.

Percy's Relics. My Mind to me a Kingdom is. (Attributed to Byrol, 1588.)

I shall forbear further quotations on this commonplace.

507 Ἐκ δ' ὑγιείας  
Φρενῶν ὅ πᾶσιν φίλος  
Καὶ πολύευκτος δλβος.

A Mars-adoring brood is here, *their health,*  
*Sound minds.*

Drummond's Speech of Caledonia.

A sound heart is the life of the flesh.

Proverbs xiv. 30.

511 Βωμὸν αἰδεσσαι δίκας  
Μηδέ νιν,  
Κέρδος ἰδὼν, ἀθέω ποδὶ λάξ ἀτί-  
σης.

*Piety* will weep, and *filial duty* mourn,  
To *see their altars*, which you built up in me,  
In a moment raz'd and ruin'd.

Massinger's Unnatural Combat, act ii. sc. 1.

526 Λαίφος ἔταν λάβη πόνος  
Θρανομένας κεράλας.

Should *fortune* rend his sails and split his mast.

Webster's Vittoria Corombona.

528 Καλεῖ δ' ἀκούοντας οὐ-  
δὲν ἐν μέσῃ δυσπαλεῖ τε δίνῃ·  
Γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμοεργῷ.

Then shall they cry unto the Lord, but he will not hear them : he will even hide his face from them at that time, as they have behaved themselves ill in their doings.

Micah iii. 4.

530 Γελαῖ δὲ δαίμων.

Terra malos homines nunc educat atque pusillos  
*Ergo deus quicunque asperit, ridet et odit.*

Juv. xv.

O sons of Earth, attempt ye still to rise  
By mountains piled on mountains to the skies ?  
*Heaven still with laughter* the vain toil surveys,  
And buries madmen in the heaps they raise.

Pope's *Essay on Man*.

*He that sitteth in the heavens shall laugh : the Lord shall have them in derision.*

Psalms ii. 4.

What avails  
Renown, if their presumption made them such ?  
Oh ! *there is laughter at their work in heaven.*

Wordsworth's *Despondency* Corrected.

537 "Η τ' οὖν \* \* \* διάτορος Τυρσηνικῇ  
Σάλπιγξ, βροτείου πνεύματος πληρουμένη,  
Ἵπέρτονον γήρυμα φαίνεται στρατῶ.

Butler would read *οὐρανοῦ διδραπος*, though the latter word alone would justify the following.

*Tuba terrificis fregit stridoribus auras.*

Sil. Ital. v. 187.

And all those noble instruments of war,  
Let 'em fill all the kingdom with their sounds,  
*And those the brazen arch of heav'n break through.*

Beaumont and Fletcher's *Humorous Lieutenant*, act v. sc. 5.

For I hear a sound of battle,  
And *trumpets tear the air*.

Dr. Fisher's *Fuimus Troes*, act ii. sc. 1.

The summoning drums,  
*Th' air-shattering trumpet*.

Coleridge's *Zapolya*, part i. sc. 1.

344 Ἄναξ Ἀπολλων, ὦν ἔχεις αὐτὸς κράτει.  
Τί τοῦδε σοὶ μέτεστι πράγματος, λέγε.

Swift humorously refers to the indignation of one divinity at the trespass of another.

But, Pallas, you've applied too late,  
.....  
I found you did it by your grinning,  
Your business is to mind your spinning;  
But how you came to interpose  
In making bishops, no one knows.

Swift's *Storm on Minerva's Petition*.

567 Ἄλλ' εἴ σε μάρψει ψῆφος, ἄλλ' ἐρεῖς τάχα.

Ἄλλον δ' οὐ κατέμαρψε δίκη.

Theognis, 207.

569 Νεκροῖσι νῦν πέπεισθι μητέρα κτανών.

For illustrations of this form of expression, see *Prom. Vinet*, 82.

586 Οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις,  
Οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πόλεως πέρι,  
Ὅ μὴ κελεύσῃ Ζεὺς Ὀλυμπίων πατήρ.

Quæ Phœbo pater omnipotens, mihi Phœbus Apollo  
Prædixit.

Virg. *Æn.* iii. 251.

608 Ταύτην τοιαύτην εἶπον, ὡς δηχθῇ λεώς.

Tu par pari referto quod eam mordeat.

Ter. *Eunuch.* act. iii. sc. 1.

- 610 Πατρὸς προτιμᾷ Ζεὺς μόνον, τῷ σὺ λόγῳ·  
Αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.

*Jove hath offended, if it be a sin  
To throw a father down. Saturn did dwell  
Once in the heavens, Jove threw him down to hell.*

The Raging Turk, or Bajazet II., by T. Goffe, act iii. sc. 1. (about 1620.)

- 625 Ποίοισι βωμοῖς χρώμενος τοῖς δημίοις ;  
Ποία δὲ χέρνιψ φρατῶρων προσδέξεται ;

Comp. Choeph. 289—292.

- 628 Οὐκ ἔστι μήτηρ ἢ κεκλημένου τέκνου  
Τοκεὺς, τροφὸς δὲ κύματος νεοσπόρου.

The question is debated in Hudibras :

*The reason is because the wife  
Runs greater hazard of her life ;  
Is trusted with the form and matter  
Of all mankind, by careful nature.  
Where man, &c.*

Part iii. canto i. 877.

- 646 Ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος.

*Quis color, et quod sit causæ genus, atque ubi summa  
Quæstio, quæ veniant diversâ parte sagittæ.*

Juv. vii. 154.

*Our arguments, like darts  
Shot in the bosom of the boundless air,  
Are lost.*

Lord Rochester's *Valentinium*.

*Satan now,  
Quite at a loss, for all his darts were spent,  
Thus to our Saviour with stern brow replied.*

*Paradise Regained*, book iv.

*Thou spend'st thy reasons to the contrary,  
Like arrows 'gainst an anvil.*

Tomkiss's *Albumazar*, act i. sc. 2.

## 649 Ἠκούσαθ' ὧν ἠκούσατ'.

Ἐγραψεν οἱ ἔγραψεν.

Epigr. Incert. Auct. Leips. Anthol. vol. i. p. 299.

*I have done that I have done, be it worse, be it better.*

Gammer Gurton's Needle, act iv. sc. 2.

*I know what I know.*

May's Old Couple, act i. sc. 1.

Instances might doubtless be multiplied.

## 661 Φόβος τε συγγενής.

Innatus amor.

Virg. Georg. iv. 177.

664 Κακαῖς ἐπιβροαῖσι βορβόρῳ θ' ὕδωρ  
Λαμπρὸν μιάλων, οὐ ποθ' εὐρήσεις ποτόν.

Ἔστε μὲν αὐτοὶ ἔπινον ἀπὸ κρήνης μελανόδρου

Ἡδὺ τί μοι ἐδόκει καὶ καλὸν εἶμεν ὕδωρ

Νῦν δ' ἤδη τεθόλωται ὕδωρ δ' ἀναμίσγεται ὕδει

Ἄλλης δὴ κρήνης πίομαι ἢ ποταμοῦ.

Theognis.

668 Καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν.  
Τίς γὰρ δεδοικὼς μηδὲν, ἔνδικος βροτῶν;

And therewithal to comfort me againe,

I see a worlde of worthy government;

All people dreade the magistrate's decree,

And all men feare the scourge of thund'ring Jove.

Gascoigne's Steele Glass.

See also the illustration to line 505; and Ajax. Herm. 1058. 62.

675 Εὐδόντων ὑπερ  
Ἐγρηγορὸς φρούρημα γῆς.*A king, and such a king . . . . for he indeed is our eye  
who wakes and watches for us when we sleep.*

Shirley's Chabot, act iii. sc. 2.

- 683 *Κἄγωγε χρησμούς τοὺς ἐμούς τε καὶ Διὸς  
Ταρβεῖν κελεύω, μηδ' ἀκαρπώτους κτίσαι.*

See

Ἐπέων δὲ καρπὸς  
Οὐ κατέφθινε.

Pind. Isthm. viii. 101.

For other references, see Sept. cont. Theb. 600.

- 698 *Οἶνω παρηπάτησας ἀρχαίας θεάς.*

*Wine is a mocker, . . . and whosoever is deceived  
thereby is not wise.*

Proverbs xx. 1.

- 701 *Ἐπεὶ καθιππάζῃ με.*

See line 145.

- 708 *Κάρτα δ' εἰμὶ τοῦ πατρός.*

*Fratris igitur Thais tota est.*

Ter. Eunuch. act. v. sc. 9.

- 737 *Αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε  
Τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα  
Ἀμηχάνοισι πράξομεν δυσπραξίας.*

*Tunc quoque cum fuero vacuas dilapsus in auras*

*Tum quoque factorum veniam memora umbra tuorum.*

Ovid. Ibia. 143.

- 753 *Ἀντιπαθῇ μεθεῖσα κραδίας σταλαγμὸν . . .  
Ἄφορον.*

*Full heart, move like a cloud about,  
And when time ripens thee to break, O shed  
The stock of all thy poison on his head.*

Nat. Lee's Alexander, act i. sc. 1.

- 754 *Ἐκ δὲ τοῦ, λιχὴν ἄφυλλος,  
Ἀτεκνος, ὦ δίκαια, πέδον ἐπισύμενος  
Βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.*

N

Compare Timon's curse:

*Itches, blains,  
Sow all the Athenian bosoms; and their crop  
Be general leprosy!*

Timon of Athens, act iv. sc. 1.

757    *Στενάζω; τί ρέξω; γένωμαι; δύσοιστα  
Πολίταις πάθον,  
'Ιὼ, μεγάλατοι κόραι δυστυχεῖς  
Νυκτὸς ἀτιμοπενθεῖς.*

*At nos indecores longo torpebimus ævo  
Omnibus ejectæ regnis? Agnoscite tandem  
Quid Furias deceat; consuetas sumite vires,  
Conventuque nefas tanto decernite dignum.*

Claud. in Ruf. i. 58.

791    *Καὶ κληῖδας οἶδα δωμάτων μὴν θεῶν,  
'Εν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος.*

So Samuel for Israel,

*Heaven's magazines he open'd when he pleas'd,  
He rains and winds for auxiliaries brought,  
And muster'd flames and thunders when he fought.*

Cowley's Davideis, book iv. 129.

*I saw the cloudy drops of hail, and rain,  
Garners of snow, and crystals full of dew,  
Rivers of burning arrows, . . . .  
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*They are drunken, but not with wine ; they stagger, but not with strong drink.*

Isaiah xxix. 9.

Also lxi. 21. OE. Col. 100.

826 Θυραῖος ἔστω πόλεμος, οὐ μόλις παρών.

Not almost appears,  
It doth appear.

Henry VIII. act i. sc. 2.

828 Ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.

Ἐνδομάχας δ' ἀλέκτωρ.

Pind. Olymp. xii. 20.

854 Καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;

In Latin, dic, or fac, me accipisse.

VIOLA.—*Say, I do speak with her, my lord; what then?*

Twelfth Night, act i. sc. 5.

864 Καὶ ταῦτα γῆθεν, ἔκ τε ποντίας δρόσου,  
'Εξ οὐρανοῦ τε, κἀνέμων ἀήματα  
Εὐηλῶς πνέοντ' ἐπιστείχιν χθόνα.

*Nutrient fœtus et aquæ salubres,  
Et Jovis auræ.*

Hor. Carm. Sec. 31.

Along with you plenty and riches go,  
With a full tide to every port they flow,  
With a warm fruitful wind o'er all the country blow.

Cowley's Ode on His Majesty's Restoration, st. v.

891 Ὅ δὲ μὴ κύρσας  
Βαρέων τούτον, οὐκ οἶδεν ὄθεν  
Πληγαὶ βιότου \* \* \*  
Τὰ γὰρ ἐκ προτέρων ἀμπλακήματά τιν  
Πρὸς τάσδ' ἀπάγει, σιγῶν ὀλεθρος.

For reference, see line 355.

904 Μῆλά τ' εὐθετοῦντ' ἄγαν,  
Ἕν διπλοῖσιν ἐμβρύοις.

Supplices, 673.

Add,

Οὐδ' ἀγάλακτες  
 Οὔτιες, οὐδ' ἄκυθοι, πᾶσαι δέ κεν εἴεν ὕπαρνοι  
 Ἢ δέ κε μουντοτόκος διδυματόκος αἶψα γένοιτο.  
 Callim. Hymn. ad Apoll. 51.

- 939 Χάρματα δ' ἀντιδιδόειν  
 Κοινοφελεῖ διανοία,  
 Καὶ στυγεῖν μιᾷ φρενί.  
 Πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.

Κοινὴ αὐτοῦ

*I lov'd, and was belov'd with like consenting,  
 Her hate was mine.*

Phin. Fletcher's Eliza, st. 25.

- 943 Ὀδόν. Γλώσσης ἀγαθῆς

Ὀδὸν κυρίαν λόγων.

Pind. Nem. vii. 75.

GON. *And walks her tongue the same gait as her wit?*  
 GASP. Much beyond.

Beaumont and Fletcher's Laws of Candy, act ii. sc. 1.

*But their tongues restrain'd from walking,  
 Till their hearts had ended talking.*

Sydney's Astrophel and Stetta, song viii.

- 946 Τάσδε γὰρ εὐφρονες  
 Εὐφρονες.

See Iketides, 140.

- 955 Παλλάδος δ' ὑπὸ πτεροῖς  
 Ὅντας ἄζεται πατήρ.

Not less than Pallas, with her Gorgon shield,  
 Whole ranks she covers, like the infernal bird,  
 Extending o'er a nest of callow young  
 Her pinion broad.

Glover's Leonidas, book v.

- 961 *Κατὰ γῆς σύμεναι, τὸ μὲν ἀτηρὸν  
Χώρας κατέχειν, τὸ δὲ κερδαλέον  
Πέμπειν πόλεως ἐπὶ νίκη.*

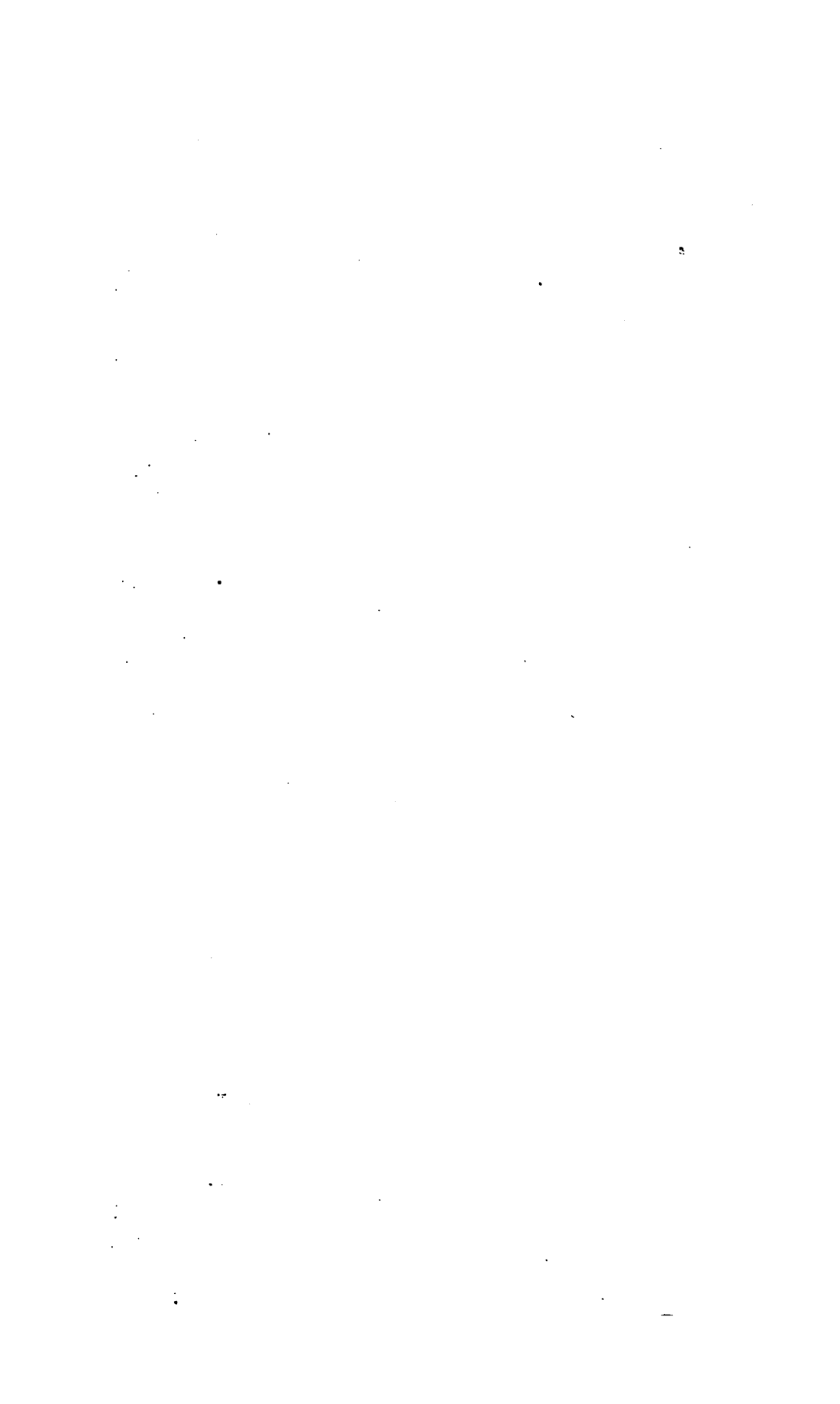
Compare *Persæ*, 216. et sequent.



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AGAMEMNON, and an INTRODUCTORY ESSAY

Part 2, containing  
THE SUPPLIANTS, THE SEVEN AGAINST THEBES, and  
PROMETHEUS CHAINED.



Compare Timon's curse:

*Itches, blains,  
Sow all the Athenian bosoms; and their crop  
Be general leprosy!*

Timon of Athens, act iv. sc. 1.

- 757    *Στενάζω; τί ῥέξω; γένωμαι; δύσοιστα  
         Πόλιταις πάθον,  
         Ἴω, μέγαλατοι κόραι δυστυχεῖς  
         Νυκτὸς ἀτιμοπενθεῖς.*

*At nos indecores longo torpebimus ævo  
Omnibus ejectæ regnis? Agnoscite tandem  
Quid Furias deceat; consuetas sumite vires,  
Conventuque nefas tanto decernite dignum.*

Claud. in Ruf. i. 58.

- 791    *Καὶ κληῖδας οἶδα δωμάτων μὴν θεῶν,  
         Ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος.*

So Samuel for Israel,

*Heaven's magazines he open'd when he pleas'd,  
He rains and winds for auxiliaries brought,  
And muster'd flames and thunders when he fought.*

Cowley's Davideis, book iv. 129.

*I saw the cloudy drops of hail, and rain,  
Garners of snow, and crystals full of dew,  
Rivers of burning arrows, . . . .  
Huge beams like flames, and spears like firebrands.*

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